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ABSTRACT

Seven of the 13 papers in this collection discuss art libraries; the remaining six papers are concerned with administrative and special libraries. The papers from the Section of Art Libraries appear first in this list: (1) "SCOAD (Standing Committee on Art Documentation): Its Inception and Aims" (Julian Gardner, United Kingdom); (2) "The Pictorial Section of the National Library of Australia: Its Holdings and Services" (Barbara Perry, Australia); (3) "Picture Libraries: A Survey of the Present Situation and a Look into the Future" (Anthony J. Coulson, United Kingdom); (4) "The User-Directed Library" (Hilary Evans, United Kingdom); (5) "National Art Libraries: Monoliths or Artels?" (Clive Phillpot, United States); (6) "Art in Four Dimensions--The Creative Process as Resource" (Anthony Roland); (7) "The Art Libraries and Research Resources of the Smithsonian Institution" (Katharine Martinez, United States); (8) "How To Organize the Information Sources in a Civil Service Department" (Tuula Haavisto, Finland); (9) "LIST STAT: A Bibliographical Database Containing Information on Statistical Publications from the Whole World" (Heli Myllys, Finland, and Karen Tina Larsen, Denmark); (10) "The Library and Documentation Service of the Hungarian Central Statistical Office: Some Methods and Experiences in Statistical Activity" (Csahok Istvan, Hungary); (11) "The BBC Domesday Project: Interactive Video in the Service of Libraries" (David Lee, United Kingdom); (12) "Libraries, Documentation and Information Service Offices in Public Administration with Special Reference to the Netherlands: Present and Future Outlook" (Adriaan Staats, Netherlands); and (13) "Appollo: Document Delivery by Satellite" (David Bradbury, United Kingdom). (CGD)

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DIVISION OF SPECIAL LIBRARIES

Session: 83 Tuesday 08.30 – 10.00

APPOLLO: document delivery by satellite
(111-SPEC-1-E)

David Bradbury
British Library Document Supply Centre
Boston Spa UK

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SECTION OF ART LIBRARIES

Session: 149 Wednesday 10.30 – 12.00

SCOAD: its inception and aims
(102-ART-4-E)

Julian Gardner
British Library
London UK

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Division of Special Libraries
Division of Management and Technology

SECTION OF ART LIBRARIES
ROUND TABLE ON AUDIOVISUAL MEDIA

Joint Meeting
Session: 182 Wednesday 17.00 – 18.30

The Pictorial Section of the National Library of Australia: its holdings and services *(99-ART-1/AVM-1-E)*

Barbara Perry
National Library
Canberra Australia

Picture libraries: a survey of the present situation and a look into the future *(101-ART-3/AVM-3-E)*

Anthony J Coulson
Open University UK

The user-directed library
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Hilary Evans
Mary Evans Picture Library

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IR 052459

How to organize the information sources in a civil service department
(47-ADM-1-E)

Tuula Haavisto
Ministry of the Environment
Finland

LIST STAT: a bibliographical database containing information on statistical publications from the whole world
(49-ADM-3-E)

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Central Statistical Office
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Karen Tina Larsen
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Copenhagen Denmark

The library and documentation service of the Hungarian Central Statistical Office: some methods and experiences in statistical activity *(48-ADM-2-E)*

Csahók István
CSO Library and Documentation Service
Budapest Hungary

Data conversion by Saztec Europe
as a contribution to IFLA 1987

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APPOLLO: DOCUMENT DELIVERY BY SATELITE

David BRADBURY, *Deputy Director (Services), British Library Document Supply Centre, Boston Spa, UK*

ABSTRACT

The application of new technology for the delivery of documents has lagged behind that for the ordering and storage of documents. In Europe the Commission of European Communities plans to fund, jointly with the European Space Agency, a satellite based system for document delivery. The basis of the system, called APOLLO, is cheap receive only earth stations based on users premises. Further costs are saved by allowing the satellite channel to be shared between information providers. As well as document delivery applications the system is suitable for any high volume data transfer. A demonstration of the system took place at Boston Spa in January 1987. APOLLO is regarded as a limited project within Europe but may have longer term uses in less developed areas.

Background

For some 15 years the Commission of European Communities (CEC) has been developed programmes to improve the organization and availability of information within the Community. Information is a valuable commodity and the CEC wish to create a fair and strong market for it. In 1979 the CEC was heavily involved in the world's first international packet switched date network, EURONET/DIANE. This led to easier and faster access to bibliographic databases but a need soon became apparent for the rapid delivery of source documents. Therefore, the CEC has embarked on a programme of electronic publishing and document delivery with the aim of developing commercial services.

The CEC has made two Calls for Proposals for projects concerned with the electronic storage of documents, in the main these have tended to concentrate on the use of optical storage and ADONIS is one such example of a CEC supported project. As this programme developed it became clear that the need for rapid delivery of documents was not being met. The prospect emerged for instant requesting and retrieval of documents by electronic methods but of document delivery being left with conventional methods – in the majority of cases the postal service. This can take many days, even weeks in some parts of the world. The CEC began to look for faster methods of document transmission. The most obvious of these was facsimile transmission but existing techniques were not suitable for document delivery applications.

At the time terrestrial networks had insufficient capacity for the high volume of data required by document delivery systems. The CEC approached the European Space Agency (ESA) and together they developed a programme for using communications satellites for rapid document delivery on a Europe-wide basis. The design was based on the use of a receive-only earth station which will be small enough to be situated on user's premises. cost had to be kept to a minimum in order to be competitive with other means of delivery. The outcome of the discussions was the APOLLO project, a system of high speed data transmission using a EUTELSAT-1 satellite covering the whole of Western Europe. The system will be able to support up to 10 information providers and any number of information receivers. The European Space Agency is responsible for technical development and the CEC for market development.

Technical description

Information providers will have a document transmission terminal consisting of a doucment scanner, a buffer store and an interface to a terrestrial, broadband link operating at 64 kbit/sec using X25 protocols. A variation instead of the scanner, used for input of printed material, is the use of an electronic archive, such as ADONIS, which could be linked directly into the system. The terrestrial link connects to existing satellite transmit/receive stations. The cost of these transmit stations is such that it would be uneconomic for information providers to have their own dedicated stations. As up to 10 information providers can access the system simultaneously each transmit station has a data station controller. This allows the satellite channel to be shared by all those wishing to use it at any one time.

At the receiving end there is a small dish, 2.4 metres or less in diameter, a data station controller, and a document receipt terminal. The controller ensures that only messages intended for that terminal are processed. The terminal consists of a processor, a buffer store and a printer. Various types of printer are possible depending upon the potential use of the system. A standard group III facsimile machine is the cheapest option but higher quality laster printers are also possible. Different types of receive-only earth station are also possible. As well as a single "stand alone" type it is possible to connect more than one document receipt terminal to a single earth station. This spreads the cost of the earth station amongst a number of users. However, the terminals have to be linked to the earth station by means of a broadband telecommunications network, which can be fairly expensive if it has to be specially installed. A cheaper option, which will only work where there is a concentration of users in a small area, is to have a single earth station and terminal which will receive doucments for more than one user, with the documents being despatched to remote users by some other means. Obviously it will be necessary to address the document whatever option is used. For the cheaper option, an eye-readable address would need to supplement the address in electronic format.

Economic Considerations

From the outset is has been the aim that an overall cost of about US $1.00 per page transmitted should be achieved for APOLLO. There are several components which make up this cost:

- the archive scanning and control equipment
- the terrestrial link between the archive and the transmit station
- the use of the transmit station including APOLLO specific equipment
- the space segment
- the receive-only earth station and equipment
- the document terminal
- the possible use of a terrestrial link at the receive end.

The specialized equipment is still under development but the total cost of the archive equipment is estimated at $35,000 and the cost of equipment of a receive-only terminal is estimated at $25,000. The cost of any terrestrial link that may be involved is dependent upon its length. The cost of the transmit station equipment and the space segment is still the subject of negotiation but it seems possible that the price of $1.00 per page may be achieved. The tariffs for satellite services in Europe are set by the Conference of European PTT's (CEPT), and the ideal is that charges will be harmonized throughout Europe. There are other problems concerning the point to multi-point nautre of APOLLO. A feature of APOLLO will be charging of both the up and down satellite link to the informaiton provider. This had been done to simplify the billing for users of the system.

Planning for trials

Equipment for APOLLO is now under development and should be bench and field tested by Spring 1988. A commercial trial is planned to begin at around that time. The main information providers are expected to be:

- the British Library Document Supply Centre (Boston Spa, England)
- Fachinformationszentrum 4 (Karlsruhe, FRG) in conjuntion with TIB
- and the German Patent Office (Hannover and West Berlin, FRG)
- the Office of Official Publications of the CEC (Luxembourg)
- the European Centre for Medium Range Weather Forecasting (Reading, England)
- the Earth Resources Data Programme (Frascati, Italy).

The majority of these are planning to use APOLLO for document delivery purposes but the last two are also considering the use of APOLLO for date file transfer. APOLLO is ideally suited to the transfer of large amounts of data of any kind. The specific needs of data files requires the use of error correction techniques which APOLLO does not provide at present but which could be added at a later stage by means of a terrestrial return channel. Users of the services have been identified in most European countries.

The Pre-APOLLO Trial

In January 1987 a precursor of the APOLLO system was demonstrated at the British Library at Boston Spa. It was not the full systems but it used adapted group III facsimile machines, in conjunction with microcomputers, to demonstrate the principle of satellite transmission. The demonstration was a great success and it has been proposed that a pre-trial should take place based on the systems that was demonstrated. At the time of writing it is not clear whether or not this trial will take place. If it does then the British Library may take part and transmit documents to major users of its services in Sweden, Ireland and Spain.

The Future

From the outset it was realized that, at least within Europe, APOLLO would have a limited life and could be superseded when high speed

broadband telecommunications were in place. The CEC is committed to the installation of such a network, called the Integrated Services Digital Network (ISDN). It is anticipated that over half of the member states of the CEC will be running at least a pilot ISDN by 1990 and work should be at an advantaged stage for the interconnection of those networks. ISDN is capable of supporting Group IV facsimile machines. These have several advantages over group III machines which make them better suited for document delivery applications. Amongst these are:

- full error correction so that all copies are received error-free
- a more efficient data compression algorithm so that data is
- transmitted more quickly
- finer resolutions of 240, 300 and 400 lines per inch
- plain paper used for printing.

APOLLO embodies some, but not all of these features. The BLDSC has some experience of the use of group IV facsimile transmission and finds the result to be most promision. It will not be possible to use group IV facsimile machines throughout Europe until ISDN's are interconnected. APPOLLO will be the only means of transmitting high quality images until this happens. Even then APOLLO will be useful for applications requiring the simultaneous transmission of a message to more than one location.

The techniques of APOLLO could also be applied, by means of other satellites, to other geographic areas – particularly those which may never, or not for some considerable time, have ISDNs. In May 1986 a meeting took place to review the possibilities of an APOLLO type service to Africa and the Middle East. It is too early at present to know if such a service will be viable but much interest has been shown by international bodies such as UNESCO and WHO.

There are other options outside the scope of this paper but whichever of the options turns out to be successful APOLLo will have been a pioneering initiative in the field of high speed document delivery.

102-ART-4-E

SCOAD : ITS INCEPTION AND AIMS

Julian Gardner, *British Library, London, UK*

Perhaps great committees from little acronyms grow. My aim today is to give some account of the establishment of the British Library's Standing Committee on Art Documentation (SCOAD), its aims and recent activities. A proper understanding of its nature requires however a brief history of its origins.

Some six years ago the Association of Art Historians in the United Kingdom (AHA) decided to set up an internal committee to deal with library and related matters. It recognized the need for such a committee in view of the steadily deteriorating provision of art historical materials directly consequent on government policy, and also what it perceived as inadequate co-operation between the major national art libraries and the availability of study materials. At about the same time the Art Libraries Society (ARLIS) was becoming itself increasingly concerned with the same range of problems. Informal discussions between the two groups, the leading professional bodies in their fields, led to an approach to the British Library with a request to set up a working party to establish the exact dimendions of the problem. This suggestion, which followed a pattern previously employed for legal materials, was accepted by the British Library, and in August 1982 the British Library Working Party on the Provision of Materials for the Study of Art was set up, under the chairmanship of Professor J.B. Trapp, Director of the Warbug Institute. The Working Party included representatives from both the Reference and Lending Divisions of the British Library, the National Art Library (Victoria & Albert Museum Library), The Tate Gallery, the Library of the Royal Institute of British Architects and a range of other institutions and interst groups. It met on seven occasions, nand completed its report to the Director General in May 1983. Its final recommendation (10.7) was that its report published, coupled with a request for imformation, comment and crticism.

The British Library Board accepted the recommendation, and the *Report of the British Library Working Party on the Provision of Materials for the Study of Art* was published in June 1983. It is important that the terms of reference on theat working party be given here, for they were of importance for subsequent developments. They were:–

"...to consider hoe resources of the British Library can best be deployed for the benefit of the users of art literature and information, in the context of other provision in the UK. Advice is likely to be useful particularly in the following areas:

(1) the organization of exisiting collections in such a way as to make them as widely available and accessible as possible, bearing in mind the accommodation and other constraints on the British Library and in the context of the British Library's total range of services;
(2) developing the reference service in relation to thoes collections;
(3) acquisition of additional material, especially if not at present available in the UK;
(4) the best use of bibliographical and other records in maintaining and improving Library information services in the art field;
(5) new forms and channels of regualr communication between the British Library on the none hand and art libraries and users of art libraries and information in the other.

The British Library Board accepted a second recommendation (10.2) namely that it should set up a permanent consultative group to adise it. To initiate the establishment of such a body, the British Library Interim Committee on Art Documentation (BLICAD) was brought into being. Its role was essentially to identify members of the new standing committee, and also to discuss the reaction to the working party's *Report*.

BLICAD, began work in March 1984 under the chairmanship of Trevor Fawcett of the University of East Anglia and subsequently of R.J. Fulford of the British Library Refernce Divison. Its terms of reference, besides the setting up of a permament consultative commitee, included the initial membership of that committee, the provision and access to art materials, printed and non-printed, in the British Library and major specialist libraries in the United Kingdom, together with the identification of potentially fruitful areas of library co-operation. BLICAD was further to act as liason between the British Library and the art community and to take account of relevant new research, technological development and information diessemiation. The present speaker was invited to become the first Chairman of the new permament committee from July 1985. SCOAD reports through the British Library's of collection Development to the Advisory Committee for Humanities and Social Sciences, which in turn communicate the Committee's views to the British Library Board.

BLICAD undertook a variety of tasks, primary amongst them the consideration and discussion of the responses which the Working Party had invited. It further recommended to the Director General of the British Library Reference Division the appointment of an art history subject specialist in that division (a recommendation which has not yet been acted upon), and a variety of other initiatives, several of which have been continued by SCOAD.

Reaction to the *Report* was considerable and welcoming. The Standing Committee for National and University Libraries (SCONUL), while regarding the Working Party's *Report* as being on the right lines, felt that it did not sufficiently explore the relationship between the BL and the National Art Library (NAL). A study of this relationship had indeed been proposed on several occasions before, most prominently in the Dainton Report of 1969. Despite some misgivings about some aspects of SCOAD's relationship with pre-existing organizations, SCONUL felt the new committee to be essential and wished to be allowed to nominate a member. It also raised an important issue, with which we continue to be concerned, namely the place of slide and photograph collections within SCOAD's remit. As such collections of visual material continue to grow and to assume an even greater importance as a research resource information about their coverage increases swiftly in importance. ARLIS in its comment welcomed the range of SCOAD's terms of reference, raising a point of considerable important which SCOAD has attempted to keep continously in the forefront. The centralization of art documentation in England is long-established. The resources of the BL and NAL, when seen in conjunction with those of RIBA, the Warbug Institute and the photographic collections of the Courtauld Institute, are extraordinarily rich. Costs of travel to London, and particularly accommodation in the capital have however risen sharply, and study in reference libraries is for many scholars becomming almost prohibitively expensive. ARLIS also drew attention to the vital need to co-operate over acquisition policies in a period of restricted finances. This is a familiar comment, but no less central for that: SCOAD in giving great weight to co-operative acquisition policies should in fact be viewed here as a means of containing costs. ARLIS also pointed to another area of concern, which as we shall see in a monent, has in a peliminary manner now been addressed by SCOAD, that is the actual extent of coverage of the two major national collections of art material at BLRD and NAL. Like SCONUL, ARLIS was also concerned that SCOAD should engage actively in the consideration of non-book media. A number of points about co-operation were made by the University of London Library Resources Coordinating Committee Subject Sub-

Committee in the History of Art (SSC), notably about provision for students of all levels in a period when library resourcing is increasingly under pressure in many universitities and polytechnics. To this end the Sub-Committee commended the proposal to appoint a subject specialist in BLRD and also suggested increasing the holdings of the Lending Division where with increased publicity (and restrictions on other libraries), usage may be expected to grow. SSC was also concerned with bibliographic control, particularly of potentially elusive material in fields such as design and design documentation. SSC further pointed to the difficulties in which the specialist libraries of the University of London and also the RIBA library found themselves and suggested consideration of a central fund help ameliorate difficulties in staffing and coverage. (Events have probably overtaken this last comment). The Society of Architectural Historians felt that the British Architectural Library at RIBA should be supported out of public funds as suggested by paragraph 10.4 of the *Report*, and it further hoped that a member of the Society of Architectural Historians would be represented on the permanent body. Among the comments which the *Report* elicited should perhaps next be considered that of the Faculty of art and Design of Manchester Polytechnic as an exapmle of the views of a public sector higher education institution with a national reputation for art and design. In particular the Faculty emphasized the importance of the design element as well as that of non-book primary material and recommended that these concerns be reflected in the membership of the suggested permanent consultative committee. In particular the Faculty welcomed the concept of a comprehensive national data base to locate items nationally and to reduce the strain on national central provision. It commended the idea of using the Science Reference Library's collection of Trade Literature and the Archive of Art and Design at the Victoria and Albert Museum. Finally there were important comments on the *Report* from the Public Libraries, beginning with an expression of disappointment that the art collections of public libraries had been almost totally overlooked. (SCOAD) had taken care to see that this is no longer the case). It was pointed out that the Report had concentrated on specialist and scholarly libraries, whereas in contrast the total public availability of public library collections had advantages. Some of them indeed and Liverpool was cited as an example, were national institutions in fact if not in name, and acted as regional reference libraries. The *Report*'s suggestion of a central fund for helping libraries was warmly welcomed, it being pointed out that a public system in need of funds already existed.

From the above it will be readily apparent that the *Report* drew fourth a wide variety of comments, suggestions for future directions its deliberations might take, requests for representation and criticisms of omissions. How far have these valuable reactions been considered by SCOAD? Who indeed is represented on SCOAD, what directions have its deliberations so far taken, and where does it conceive its future role to lie? It will be as well to detail the representation first, and then to devote the remainder of my remarks to the proposals for the future of SCOAD.

Its present chairman is an academic art-historian. The BLRD is represented primarily by the Director of the Collection Development, and BLLD is alsof represented at asenior level. ARLIS and AAH have nominated representatives, although it is also true to say that many of SCOAD's members are individual members of both these associations. The Librarian of the National Art Library is a member, as her predecssor had been of BLICAD. The RIBA librarian is also a member, as is the librarian of the Tate Gallery. Considerable care has been taken, as was mentioned earlier, to ensure that a good number of committee members come from the regions. The chairman is based at the University of Warwick, the librarians of Liverpool Public Library and Manchester Polytechnic Faculty of Art and Design are alos invited members of SCOAD: there is also a Scottish representative. Importantly alos the permament committee hs held meetings at BLLD at Boston Spa, Yorkshire, at the royal Institute of British Architects ans at the Victoria & Albert Mureum. It is envisaged that there will be other meetings. Besides institutional lmembers of SCOAD, there is a number of the public, and there has also been an active policy of inviting speakers from other areas of the field to address the committee. But more of this in a moment. It can, I believe, be said therefore with some confidence that SCOAD has attempted to achieve a broad representation in its membership, and even that the membership policy is in a process of development.

What then has SCOAD been up to? Clearly over all its deliberations has been hanging the awareness of the threatening financial situation which has already forced cuts on BL. To take perhaps an over-optimistic view this can of course be regarded as in some sense an opportunity for devising a properly co-operative acquisitions policy, which would ultimately improve provision, even within the straitened circumstances within which we now of necessity find ourselves. How is this to be done?

One example may serve. BL has recently undertaken a limited Conspectus survey of its holdings in Renaissance and Baroque art and architecture. SCOAD was briefed on the findings of this survey in December 1986. Some of you may, like several members of the Committee, find Conspectus a somewhat blunt instrument, and there needs to be some clarification of the parameters which were employed in the BL survey. In the absence of a sufficient librarians with an adequate art-historical background, weaknesses in coverage may be masked. Nevertheless Conspectus can serve as a very valuable means of bibliographic communication, and it is continuing to be refined. Its virtues are evident. It can provide justification for an acquisitions budget, and clarify a programme of collection development. This is obviously of a great importance when it is the national provision of art documentation which is in discussion. As Conspectus surveys are extended to other national libraries it will enable the most cost-effective assignement of primary collecting responsibilites to be hammered out. Very recently NAL has also undertaken a partial Conspectus survey, with encouraging results. NL's coverage appears to be hearteningly strong in the ares surveyed. The RIBA library has also recently indicated that it would like to undertake a limited Conspectus survey. A comprehensive mapping of the strengths of the metropolitan collections is certainly of extreme importance, but it must be admitted nonetheless that it is only part of the way towards a sensible national provision.

Even within the London context there are constriants other than the merely budgetary. As its new Librarian has eloquently demonstrated NAL is full, and the space problem there, as indeed at the RIBA Library, is now at crisis point. For BLRD the new building will persumably solve the space problems for the forseeable future. For libraries outside London, particularly university and polytechnic libraries these problems are no less dramatic, and their resolution has not been helped by the insentivities of government policy. Suffice to say that problems of space and financial support here have only exacerbated the situation nationally. Even with the national provision of a loan system and more efficient means of bibliographic control through new technologies, the costs of these services can ill be borne by institutions already dangerously underfinanced.

From early reactions to the *Report* it was clear that many of the interested parties were concerned with visual records and non-book material. These problems have now become more clearly focused as a result of SCOAD's consideration. Photographic and slide collections in the UK are inadequately catalogued, and many important specialist collections are imperfectly known. There are severe conservation problems. With slide collections, many of which are extensively used, deterioration is inevitable, and no national programme for the preservation or conservation of unique or rare material appears to exist, although there have been some (necessarily limited) training initiatives. ARLIS has proposed a national survey of Slide Collections, with the aim of producing an up-to-date directory primarily of the non-commercial collections. The results of the survey, which it is envisaged will be conducted by questionnaire, can then be analyzed by computer. This survey has an obvious relevance to the concerns of SCOAD about national provision, an money is being sought for its implementation It is hoped that in the future SCOAD will also be able to turn its attention to photographic collections. Here again no adequate information about the relative strengths of the major collections is readily available, and the conditions of access vary considerably, even with the same institution. Since SCOAD has only very recently turned its attention to this area to say anything would be premature. Yet already it is patent that many real problems exist here which touch on any national provision policy.

The rapid growth of Design History as a subject in many educational institutions has intensified another problem which falls within SCOAD's remit. Much of the material which is a primary research or teaching resource for the subject is either not yet covered by BLRD or only sporadically acquired. This may be either because of its trade nature, or its lack of text. Posters are here an obvious example. There have been numerous representations at SCOAD's meetings about the lack of coverage, and discussions with both BLRD and NAL are continuing. SCOAD is still in its infancy, but it is already clear that policies for collecting materials concerned with Design History will have to be re-examined, and very likely new criteria developed. Much of the same may have to be done with non-book materials and exhibition catalogues, although this latter problem needs to be considered at greater length, and in touching on it only briefly here, I shall conclude my progress report on SCOAD.

Exhibition catalogues are an exceptionally important resource at all levels of the study of Art and Design History. They are notoriously difficult to collect, and at a local level much of the material is elisuve. It may be in the future that responsibility for acquiring this latter category

of material, local exhibition catalogues, may have to be assumed regionally. Much the same could very likely be said for "trade" catalogues and perhaps also audio-visual materials. It is also probably true to say that SCOAD will have a significant role in advising BL to extend its collecting horizons, although it would equally be overly optimistic to suppose in the current financial climate that these suggestions will be adopted. But this difficulty may help point the way toward SCOAD's future contribution to the formation by BL policy.

In conclusion it may be useful to begin by indicating what SCOAD cannot do. SCAOD will never be able to plan, maintain or fund national schemes of co-ordination. Its role must be to stimulate and to advise, and to make these efforts more useful and effective they should be reported widely, and not just to BLRD and BLLD. Co-ordination should be the watchword of that advice, in acquisition, bibliographic control and access, as well as in the training of art librarians. The coverage of art documentation in the UK needs improvement, and it must be a central aim of SCOAD to publicize the problems involved and to facilitate this aim. Difficult problems of access are emerging. With restricted budgets the purchase of multiple copies has become too often a thing of the past. Can the traditional libraries of final resort be allowed therefore to lend? Here closely-thought out and above all co-ordinated policies about access must be devised. In the improvment of acquisition I, like many others, feel that specialist knowledge is essential, and it is to be hoped that BLB will not lose sight of one of the main recommendations of the *Report* (10.6) "...the development of specialist art staff within the British Library and, as a priority, as its Reference Division'. It is important that SCOAD remains a gadfly as well as an advisory committee.

99-ART-1/AVM-1-E

The Pictorial Section of the National Library of Australia : its Holdings and Services

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ABSTRACT

The Pictorial Collection in the National Library of Australia comprises original art works and photographs documenting Australian history and the Australian way of life. The original works are predominantly 19th Century, and the major criterion for selection is informational value rather than artistic merit. Major users of the Collection are authors and publishers seeking illustrations for books, but the Library makes these works freely available to the whole community through exhibitions, loans, publications, a photographic service, a national computer network, and a reference service.

"Why does the National library have pictures when the National Gallery is only a few hundred yards away? Surely a library is for books, and pictures belong in an art gallery?"

This is a question frequently asked by visitors to Canberra when they enter the marble foyer of the Library building and find, in many areas of the Library, splendid oil paintings in ornate gold frames, exhibitions of delicate watercolours, or photographs illustrating some aspect of Australian life. They are even more amazed when they disover there is a large, busy Section of the Library devoted to the Pictorial Collection and the services that are provided from it.

If the visitors looked more closely at the works on display, and considered an answer to their own question, they would realise that, besides being great works of art – as many of these pictures happen to be – they are also historical documents, telling the viewer much about the history of Australia and the way of life of the Australian people. Australia is fortunate in that, from the very earliest days of European settlement in 1788, there have been artists on the scene to capture the visual impressions of places and events as well as writers to record them verbally. Some of the officers and convicts of the First Fleet to arrive at Botany Bay were proficient artists and their works, most of which are now held in the Mitchell Library in Sydney, add an important dimension to the historical record of early days of the colony.

Under the terms of the *National Library Act, 1960*, one function of the Library is to maintain and develop a national collection of library material relating to Australia and the Australian people, and to make this material available to persons and institutions. "Library material is defined as including pictorial material, because pictures – that is paintings, drawings, prints and photographs – are an integral part of the records of history, technology, human affairs, natural history, and indeed almost every aspect of daily life.

The National Library of Australia evolved from the commonwealth Parliamentary Library, which was set up in 1901 when the Commonwealth was founded. From its beginning, the Commonwealth Parliamentary Library recognised the importance of collecting pictures for their information value and historical significance, and the Collection of pictures was already a strong one when the National Library came into being in 1960 The Commonwealth Parliamentary Library acquired, for example, over 900 watercolours of Australian wildflowers by Ellis Rowan; the drawings of Hardy Wilson, who recorded gracious neo-classical buildings in New South Wales and Tasmania, many of which no longer remain; and one of Ausralias best-known oil paintings, "Bourke Street" by Tom Roberts, executed in about 1886, and showing a view of this famous Melbourne Street from the window of the artist's studio, shortly before tram lines were laid down the centre of the roadway.

Pictorial items are acquired by the Library for their historical value, whereas art galleries collect works primarily for their artistic merit. Inevitably, some works combine both qualities, and anyway, in art fashions change. Within the last ten years works by 19th Century Australian artists which were once considered to be of very little importance artistically, have gained popular appeal and critical acclaim, and are bringing huge prices at auction. So the Library now finds itself the owner of many works which would be eargerly sought by art galleries if they came on the market.

The original art works in the Library's Collection are predominantly 19th Century. Items dated later than 1890 are rarely collected, because by this time photography was well established, and for 20th Century illustrations, photographs are usually preferred. There are certain exceptions to this rule: for example, the Library recently purchased a watercolour by Penleigh Boyd of the Canberra Site in 1913, which has outstanding historical importance – for one thing it shows the area before the central part was flooded to form an artificial lake. Sometimes portraits of eminent Australians, painted this centruy, are acquired, if no comparable photographs are available, and particularly if they relate to other collections held in the Library, such as Manuscript Collections. One example of the 20th Century portrait acquired recently is that of the poet Christopher Brennan, painted in 1927 by his friend, the artist J.S. Watkins. Some of Brennan's manuscripts are held by the Library. It is recognised that a painting, drawing or print may be a more revealing and historically important record than a photograph of the same subject. At this time there are in the Pictorical Collection approximately 33,000 original works of art, of which roughly 600 are oil paintings and the others are watercolours, drawings, and prints of various kinds. There are more than 300,000 photographs in the Collection.

The subjects of the original works include portraits, ships, topographic landscapes – with particular emphasis on early scenes of the Australian capital cities – architectural drawings, natural history – especially birds and flowers – cartoons, ethnography, and the voyages of Captain Cook.

Artists represented in the collection include:–

The official and unofficial artists on Captain Cook's three voyages o the Pacific – Sydney Parkinson, William Hodges, John Webber, and William Ellis.

Augustus Earle, an artist on several sea voyages including the voyage of the *Beagle*. He visited New South Wales in the 1820s.

S.T.Gill, best-known as an artist of the Victorian goldfields in the 1850s, but who produced some of his best work earlier in his career, in South Australia.

Joseph Lycett, a convict who was employed to depict aspects of life in New South Wales. His drawings were sent to England, to be used as the basis for prints for the illustration of books which aimed to attract free settlers to the colony.

John Glover, a free settler in Tasmania. One of his masterpieces, now owned by the Library, is a peaceful view of cattle resting in the shade of eucalyptus trees on his property, "Patterdale".

Conrad Martens, famous for his watercolours of Sydney Harbour.

Eugene von Guerard, who was commissioned to paint homesteads belonging to the new, wealthy class of settlers in the mid 19th Century.

Some other important artists represented in the Collection are John Skinner Prout, Nicholas Chevalier, William Strutt, and Lionel Lindsay. One of the treasures of the Pictorial Collection is a sketchbook kept by John Hunter, the second Governor of New South Wales, and before that a naval officer with the First Fleet. He kept a faithful record of the flowers, birds, animals and fish he discovered in the Port Jackson area.

Some of the most important and valuable items in the Pictorial Collection came to the Library as part of the Collection of the New

Zealand-born art dealer and connoisseur, the late Sir Rex Nan Kivell. The first part of this Collection was bought by the Australian Government in 1958. Nan Kivell continued to add to the Collection by gift until his death in 1977. (I should also point out that the Nan Kivell collection, in addition to its pictorial component, includes some magnificent manuscript material, early Australian mapping, and extremely rare and valuable books.)

Pictorial items are acquired by purchase and gift and, in the case of photographs, material is occasionally borrowed for copying. Some significant works have been donated under the terms of the Tax Incentive for the Arts scheme. The rising cost of art works has meant that relatively few important additions have been purchased for the Collection over the last few years.

In attempting to develop a comprehensive collection of photographs covering events and aspects of life in Australia, especially those that have a national importance, the Library acquires formed collections, albums of photographs, and individual photographs. Material illustrating the history of the art and technique of photography in Australia is also acquired, with the emphasis being on formed collections of the work of significant photographers, for example Harold Cazneaux, Frank Hurley, Herbert Ponting and Athol Shmith.

Some subjects of special interest include: – buildings, methods of transport especially shipping and aviation, industrial and pastoral development, sporting events, theatre and the arts, clothing fashions, official functions, political events, conferences, demonstrations, strikes, elections, portraits, natural history, land forms, and all th original works of art in the Library's Collection.

The Pictorial Section is open to the public every weekday from 9.30 a.m until 4.45 p.m.. any work may be viewed on request. A large proportion of the users of the collection are authors and publishers seeking illustrations for books, but visitors also include historians, art historians curators, students, and members of the public interested in particular subjects or artists. The staff of the Section answers reference enquiries received by letter, by telephone, and by visitors to the Reading Room.

The Library has its own Photographic Unit, and photographs of any items in the Collections may be ordered. A Reproduction Fee is charged for the use of original works from the Library's Collection in publications A proportion of the Library's pictorial works is always on display. For several years a selection of the most significant oil paintings has been on permanent exhibition in a public area of the building. Watercolours by Ellis Rowan, Augustus Earle, S.T. Gill and John Skinner Prout, etchings by Lionel Lindsay, and photographs by a Canberra photographer, Heide Smith, have recently been on exhibition for limited periods.

The Library also lends works to exhibitions in other institutions both in Australia and overseas. Close to 100 works have been requested for loan during 1988, Australia's Bicentennial Year. It is hoped to accommodate most of these requests, although this will impose a heavy burden of work on the Library's Conservation staff, who check condition at all venues, and ensure that the works to be lent are in satisfactory condition and at minimum risk when travelling.

In order to share the Library's riches more widely, the Publications Program has included over the years the reproduction of many pictorial works in the form of cards and prints. Several books on particular artists such as Augustus Earle and Ellis Rowan, and the photographer Harold Cazneaux, have also been published by the Library.

An illustrated catalogue of all the oil paintings in the Collection is to be published this year. Details given about each work will include: artist's name and dates, title, date of execution, medium, size and inscriptions. It is hoped that catalogues of works by particular artis will be published in the future.

For the last five years a small team of cataloguers has been working to prepare data on the most significant works in the Collection for entry into the Australian Bibliographic Network database. At this stage records for about 6,000 works have been entered. This procedure makes it possible for poeple throughout Australia to seek information about pictures inthe Library's Collection as easily as they can seek information on books. The records can be searched on artist's name, key words in title, subjects and series. Eventually it will be possible to refine these searches according to the type of material, the geographic area, the date, and the specific nature of the pictorial work. Further informaiton about this project may be obtained by writing to the Pictorial Librarian, National Library of Australia, Canberra, A.C.T., 2,600, Australia.

As it is recognised that words alone are inadequate in describing a picture, plans are proceeding to link the bibliographic description on the computer with the corresponding image on a videodisc so that the picture itself may be studied.

In these ways the National Library is making available to the people of Australia its valuable collection of historical pictures.

101-ART-3/AVM-3-E

PICTURE LIBRARIES: A SURVEY OF THE PRESENT SITUATION AND A LOOK INTO THE FUTURE

Anthony J. Coulson, *Liaison Librarian (Arts), Open University, UK*

ABSTRACT

Picture libraries have been developed to serve a wide range of public and private enthusiasms and needs. The paper begins with an outline survey of the diversity of collections that have evolved to serve different archival, commercial, teaching and private functions. Recent developments in associations of libraries, conservation, documentation and exploitation are then reviewed together with some thoughts about the ways in which technological advance may help provide opportunities for greater cooperation and more effective use of existing resources.

This is a brief introductory paper written by a user of picture libraries rather than the custodian of a particular collection. The other speakers in this session will provide this necessary case-study experience and so I thought it might be helpful to start the session off with a brief survey of the types of picture libraries that exist and then pass on to look at developments in associations of picture libraries, conservation and library techniques, documentation and expoloitation of picture libraries of the last ten years or so, picking up indications of likely future developments and continuing problems.

Picture libraries have been formed for an infinite variety of purposes and functions but in this paper I will try to range over the whole field of still images, where visual material is collected either for its own aesthetic and historical value or for other serious documentary purposes. Consequently my comments will range over collections of black and white and colour photographs, 35mm and other format transparencies earlier formats, such as engravings and prints as well as those 'still'images recorded in electronic form e.g. on videodisc. Handling and conservation problems will vary according to particular form but I will try to concentrate on broad issues that recur.

I think picture libraries can be categorised according to function and there are four main types:

1. *Archival collections.* Collections where conservation and preservation of the image for posterity is an overriding factor.
2. *Commercial collections.* Collections where the images are primarily sources of revenue and/or influence.
3. *Teaching collections.* Collections where the images are resources to be used in training and education programmes and direct group presentation. Of course there are many very important research collections in educational institutions but perhaps these are best seen as closer in nature to the archival collections already identified.
4. *Private research collections.* Collections assembled to support an individual's or group's enthusiasm or research.

Clearly many libraries have to combine a number of these functions but these distinctions will help us understand the profound differences between collections, particularly in relation to content, organisation, accessibility and outlook.

Now I will look a bit more closely at these categories as I believe there are many more picture libraries in existence than many of us realise, even though few would style themselves "libraries" and many may not have any specialist staff at all.

1. ARCHIVAL COLLECTIONS

The great collections devoted to the history of the photograph e.g. the International Museum of Photography at Eastman House, Rochester, New York State and the National Photographic Society at Bath are well known but far more numerous are the separate picture libraries of documentary photographs assembled to record social, political, and economic and local history. These range from the enormous riches of national institutions, such as the Library of Congress, to the humble resources of local history societies. There are also many important local and regional collections built up by public libraries in their local studies departments. Collectively these can be understood as a

national/international asset and in the United Kingdom there has been a lively debate about the desirability and practicality of some sort of central archive/documentation centre and the necessary legislation. As well as these fairly clearly defined collections there are many less well known (and often much less carefully preserved) archives built up by companies and institutions. As these are heavily dependent on the interest often of only a very small number of people and the health of the organisation they are always liable to sudden change and destruction. Sadly when this happens 'official' material (celebrations e..g. official openings, portraits, buildings) is much more likely to survive than unique product information or documentation of processing and working conditions.

More likely to survive are the local and personal picture archives that come into the possession of public and academic libraries through donation. Even so, most of the smaller collections soon become effectively buried and lost to all but the most determined local researcher.

2. COMMERCIAL COLLECTIONS

It is now fairly easy to identify companies that earn their livelihood from the income generated by use of their pictures in publications, televisions (e.g. Christmas Archives International collection of material relating to Christmas celebration and merchandising), individual photographers and groups of photographers, photographic and design companies.

But there are many other collections that are commercial in the sense that the exist to advertise or buy influence through the supply of illustrations of fairly carefully selected objects and activities. These are often part of the information agencies of international, national and regional government bodies, tourist organisations and the public/ press information or public relations divisions of companies and institutions. They may not regard themselves as picture libraries but many have large and sometimes well organised collections of illustrations.

3. TEACHING COLLECTIONS

Most resources collected are needed for direct lecture or group study use and so slide collections predomonate as well as a scatter of other audiovisual aids. Sadly even the organised collections are often not documented outside the institution concerned and this is one of the reasons that ARLIS/U.K. and Eire is pressing for a basic survey of U.K. resources.

4. PRIVATE RESEACH COLLECTIONS

"It is sobering for professional librarians to realize that in the audiovisual field many library-oriented specialisms have been pioneered not by working librarians or archivists, but by enthusiasts and hobbyists".

Although the author of this statement was thinking about collections of picture postcards surely this is a warning anybody involved with picture libraries should heed. Many great national libraries have grown from private research collections. Lord Conway of Allington's collection of architectural photographs formed the basis from which the Conway Library at the Courtauld Institute developed. There are many other examples. The problem is generally that private collectors and researchers will want to remain untroubled by outsiders as no form of public or limited access is possible. Even so surely picture librarians should be aware of collections growing up in their own localities and special subject areas.

Private picture collections are also built up within many organisations – for departmental records e.g. in government departments, museums and research organisations, or to record transactions e.g. materials sold through auction houses. The experienced picture librarian, like the experienced reference librarian needs to develop an awareness of these collections and their sensitivities as potential sources, even though a lot of this information cannot be formally recorded.

Now I will look at developments in four more general areas of concern –

Associations of picture libraries

The Picture Division of the Special Libraries Association was established in 1952 but, until very recently, there have been very few other organisations for picture libraries and picture librarians. However the situation has changed rapidly. Taking the United Kingdom as an example, there are now organisations of commercial picture libraries (British Association of Picture Libraries and Agencies (BAPLA)), of museum curators (Audiovisual Museums and Galleries Association (AVMAG)), of specialist photographers (including Bureau of Freelance Photographers (BEF), Association of Fashion, Advertising and Editorial Photographers (AFAEP)) and picture researchers (Society of Picture Researchers and Editors (SPREd)) all busily developing their own codes of practice and publications. This is beginning to happen elsewhere and the development of a professional literature produced by and for visual resource curators is bound to accelerate this process as journals, such as *Visual Resources*, ‹i.Picturescope and the *International Bulletin for Photographic Documentation in the Visual Arts*, become larger and achieve wider circulations. Visual resource committees within subject based associations such as Art Libraries Society/U.K. and Eire are also becoming more numerous and active.

Conservation and picture library techniques

These is quite a long history of published research into the conservation and storage problems of photographic materials under the guidance provided by the International Museum of Photography, Eastman House, the Royal Photographic Society and conservation departments of national collections such as the Library of Congress. The result has been a substantial and detailed technical literature and a few courses for conservators. However, until fairly recently this body of research has not been available easily to the wider library profession and the non-specialist. Now articles are beginning to appear in the more general library press but, more important, many specialist bodies are publishing clear general manuals of sound practice. Also as the number of private collectors increases and the market for photographs and all types of visual material and ephemera becomes more valuable there is a growing concern about conservation at all levels. Although one sad effect has been to price many items beyond the reach of institutional collections capable of providing adequate storage and preservation, the increase in market price has encouraged the publication of more general books providing sensible advice to the amateur collector.

Paralleling this growth of greater public awareness of conservation issues a more detailed understanding of the essential skills and techniques of both picture librarian (or visual resources curator) and picture user (or researcher) is emerging. Manuals, such as Helen Harrison's *Picture librarianship* and Hilary Evans's *The art of picture research*, together with case studies published in journals are beginning to answer the need for basic information and guidance. Even so there is an increasing call for training programmes in basic skills both for specialist picture librarians and general librarians confronted with visual materials ARLIS/U.K. and Eire is currently looking at possibilities and we are aware of similar efforts by sister are library organisations.

The absence of satisfactory published standards and guidelines is still a very serious problem and they are needed as a matter of urgency. *But* they need to be supplemented and developed by more formal programmes of inhouse training, specialist sources and wider sharing of experience.

Documentation of picture libraries

The last ten years has seen a remarkable development of international and national directories of library and museum resources and these have been most useful in making it easier to find and contact major picture libraries. As well as international directories of museums there have been some very important inventories of national resources and I would like to draw attention to the heroic pioneering efforts of John Wall, editor of the National Photographic Record of the Royal Photographic Society and compiler of the *Directory of British photographic collections*. Hilary and Mary Evans's *Picture Researcher's Handbook* is now in its third edition and provides the most helpful guide and directory so far to the most important and useful commercial and other picture sources. However, this rapid expansion of published directories of all sorts has made me even more sharply aware of the many picture collections that escape any sort of documentation. For a variety of good reasons many private owners may not want their existence widely known *but*, as circumstances can so easily change without warning, it is important that some form of information about them is kept to prevent thoughtless destruction of irreplaceable material. Here I think libraries of all sorts can play a crucial role by building up an awareness of picture collections in their locality/special subject area. Many do so already but owners require their privacy and special conditions to be respected . Perhaps the use of computerised local databases with limitations to safeguard access together with careful coding of data may make it easier to store this information in a suitable way.

Exploitation of picture library resources

I have just suggested how the computer can help in the development of the documentation of local/subject collections. Similarly advances in electronic recording methods and data manipulation now make it possible to construct a much more detailed catalogue entry with

almost infinite indexing possibilities compared with manual systems. This opens the way to much more detailed analysis and classification of individual images, using schemes such as ICONCLASS or the more modest homemade subject indexing systems used by many commercial picture agencies.

However, developments in this field are still very much in their infancy. The opportunities of electronic manipulation of data offer enormous potential but the human effort and financial costs needed to resource this creation of detailed input is way beyond the resources of many libraries. Helene Roberts in a splendid paper delivered to the Section of Art Libraries at the 1985 IFLA Council in Chicago has given us a glimpse of what might be possible with the development of shared networks of these computerised databases and no doubt technological advances will soon make it possible in theory. Then the ideals of cooperation on a global scale and on many levels that has always eluded picture libraries may become technically possible. *But* before any of this can happen effectively there will have to be agreement on all sorts of technical standards and codes of descriptors together with a greater understanding of sound picture library practice.

(A detailed list of references for this paper is available from the Section Chairman)

100-ART-2/AVM-2-E

THE USER-DIRECTED LIBRARY

Hilary Evans, *Mary Evans Picture Library*

ABSTRACT

Picture libraries are created for different purposes and the librarian must keep his library's purpose in mind when selecting and organising material. This may lead to conflict (in acquisition, conservation, ease of access and availability for display or reproduction) which must be resolved.

The Mary Evans Picture Library must balance between commercial forces and completeness. In acquisition it applies the rule "When in doubt, say yes" while access and availability are geared to the client's needs.

A picture is serving its purpose only when someone is looking at it; a picture in a specific library is serving its purpose only when it is being looked at by one or more of the persons for whom that library was created.

Libraries are created for many different purposes, to serve many different kinds of people. A clear understanding of why and for whom his library exists will help the librarian arrange in order of priority the sometimes conflicting functions of acquisition, conservation, ease of access and availability for display or reproduction.

For example, the Librarian of the British Museum will assign only a very low priority to making the masterpieces in his care available to designers of chocolate boxes or jigsaws; but the problems of conservation which keep him awake at night won't trouble the sleep of the stock shot librarian who derives his living from selling exotic sunsets and lightly clad ladies to the publishers of travel brochures.

The picture librarian must, from the outset, reconcile himself to being torn by conflicting impulses, and accept the resulting split mind as an occupational disease. When offered material for acquisition, it is unlikely he will ask *only* 'What use will this be to the users of my library?'; if only subconsciously, he will consider his own tastes and rationalise it with some specious justification that, after all, one never knows, does one, when someone will walk into the library and ask to see a complete set of portraits of the Landgraves of Upper Westphalia?

And it won't only be in the matter of acquisition that these conflicts will occur; while his right hand is drawing a visitor's attention to a rare and tresured item, his left hand will be trying to discourage interest lest the item be damaged.

The Mary Evans Picture Library lies somewhere between the two extremes of collection for collecting's sake as, say, the National Portrait Gallery does, and providing a service for service's sake as, say, the reference library attached to an art college must do.

The facts of our life start with the basic one, that we receive no outside grant or subsidy, which means we have to be economically self-supporting. Our income is derived solely from the fee we charge when people use our pictures, and if we don't want to go hungry we can't afford to be too choosy about who uses our pictures and what they use them for.

At the same time we see the collection as an entity in its own right, and take a quite non-commercial pride in trying to make it as complete and comprehensive a source of visual documentation of the past as is practicable.

It is in the matter of *acquisition* that incompatibility between these two aims is most apparent. If we were true to the compulsion to make money, we would acquire only such material as clients are likely to use. If building a beautiful collection were our sole guiding principle, we would acquire pictures which no one is ever likely or want to use, simply because without a complete set of portraits of the Landgraves of Upper Westphalia how could we call ourselves a picture archive?

What actually happens is of course that we do both. There is only one Golden Rule for acquisition officers in libraries: *When in doubt, say Yes.* And it pays off. We are periodically surprised how often something we acquired simply because we liked it turns out to be just what someone else is hunting for; and yet we shouldn't be surprised, for after all the very factors that made *us* think it desirable may be expected to make others think so too.

Access to the pictures is as simple and straightforword as we can make it. The picture files are on open access, and we are happy for bona fide researchers to browse in them for hours on end.

The pictures are filed in whatever way makes it easiest for our clients to find them. Mostly, it's just common sense; but you'd be surprised how many picture libraries lack that commodity. One leading English collection used to catalogue – perhaps still does – its pictures by *verbal* description on index cards. I once waited an hour there while they dragged a print by John Kay up from their vaults, only to find what a *visual* reference would have told me in a second, it was a different John Kay than the one that interested me. The few verbal references we have are to books which the researcher will find a metre or two away.

Availability is also geared to clients' needs. Most of them don't just want to *look at* the picture, they want to *use* it; which means we have to either make a copy and sell it to them, or lend them one. Mostly we lend. That means an enormous amount of copying in anticipation of what we think clients will want: but it also means a researcher can walk into the Library and five minutes later walk out again with the picture she wants. Which means, if you're the BBC 6 o'clock News and it's 5 o'clock and someone's just discovered Noah's Ark and you need a picture to illustrate it, you bless the name of Mary Evans.

There's more to running a picture library than acquisition, access and availability; but the rest is just detail. Things like friendly, helpful staff. And endless hot coffee. Lots of reference books for when you forget where Upper Volta is or which was Henry VIII's fifth wife.

And, of course, a love of pictures. Which means not only getting them and giving them a good home, but also letting them be seen and used by others. Because it's only when someone's looking at it, and better still, reproducing it so that it will be seen by thousands more, that a picture is serving its purpose.

47-ADM-1-E

HOW TO ORGANIZE THE INFORMATION SOURCES IN A CIVIL SERVICE DEPARTMENT: A Finnish Plan

Tuula Haavisto, *Librarian, The Ministry of the Environment, Finland*

ABTRACT

A period of progress marks Finnish administrative libraires and information services, including association to well organized national library and information services network.

The new situation requires rethinking in the administration and among librarians and information officers. The relationship between library & information services and other information/knowledge processing functions must be clarified. Information resources management (IRM) covers registration and archives, ADP, information activities, library & information services.

The Ministry of the Environment has developed a model for an overall ADP-based table of contents covering all internal information sources: books, journals. documents, pictures, maps etc. They are integrated into one ADP programm with uniform subject indexing. This internal data base will serve all Ministry personnel.

Libraries and information services in Finnish government agencies are in a period of change. There are old traditions too, but new thinking

and new functions keep arising. Of old, libraries have existed in administrative agencies who have, in addition to administration, worked with research. These libraries have strong affinities with scientific libraries.

During this decade the need for library and information services within the administration has become apparent. This is a part of a major change occuring in Finland and possibly in many other countries as well: information is coming into focus as an administrative resource. How should information be produced, used and disseminated in order to ensure the best results possible? Information, in fact, is most important tool in administration, and something to be worked on.

There are several reasons for focussing interest on information. Such reasons are, among others, the following:

- New fields of activity have been included in the adminstration, such as the protection of the environment and labour protection;
- The adminsitrative functions are being extended from purely supervisory tasks to advisory and guiding services;
- The amount of information has increased, and new information techniques open up new possibilites.

All these factors contribute to making the use of information in administation more varied and extensive. The final push-on for new thinking on information occured when automatic data programming (ADP) came into general use. The changes ADP has caused are outstanding and affect almost everybody workking in administration. New evaluations and new thinking on the principles of wo rk are now possible.

Administrative libraries and the library network

In Finland, a well-developed network of all kinds of libraries of the public sector has repercussion on the functioning of administrative libraries and information services.

The majority of libraires and information services in Finland are open to the public[1]. They are government financed, or financed by local authorities or other public bodies. They have a well developed cooperation of long standing which is entirely voluntary, and they form a national library network. This network aims at offering equal opportunities of information to everybody, regardless of his/her habitation and the type of library used. A tangible consequence is frequent interlending between libraries. In Finland it is possible to borrow a book or order a copy of an article from any library of the public sector anywhere in the country. The orders are sent by mail or telex. Another activity is the use of line data bases. For a small fee the national bibliography, the national article index, and the union catalogue for foreign literature in Finnish research libraries are available to anyone, who has simple ADP facilities. The latter makes it easier to search information and to locate the material required. The library network functions on the basis of central libraries (research libraries) and regional libriries (major public libraries).

One may say that the Finnish library network is functioning well at the level of principles, agreements and willingness to cooperate. The problems arising are of practical nature.

The library network affects administrative libraries and information services in at least two ways. It makes it possible for each administrative library to concentrate on its own field:

- When necessary, material that is only temporarily needed or else marginal will be available on loan or as copies fromother libraries;
- Each administrative library can acquire a better selection in its own field and also serve others in this field, as the money doesnn't have to be stretched to acquisitions of marginal material.

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[1]The public libraries work under the auspices of local authorities and municipalities.

Research libraries work within universites and research institutions:; they are governmental-owned.

Administrative libraries and information services exist both within central government and at the local level.

The public libraries are centrally organized under the Ministry of Education. There is no Finnish central organization for research libraries, nor for administrative libraries and information services. Their activities are coordinated by the Finnish Council for Scientific Information and Research Libraries, an advisory body set up by Ministry of Education.

In this paper I use the expanssion "libraires of the public sector" meaning these three kinds of Finnish libraries and information services.

Libraries and information services of the private sector are not open to the public. They work under their firms.

The beginning of administrative libraries and information services

In Finland, most brances of government have worked out plans or studies on strategic development of information systems and systems development plans. Originally, the aim was to take ADP in use in a systematic and centrally directed manner, but the process has envoked a number of other questions related to information. One of the most obvious ones, no surprise to librarians and information officers, was that ADP does not solve all problems related to the organization of informaiton. I do not think that Finland is the only country where the importance of ADP has been overestimated. But then what is to be done to such information problems as cannot be solved with the aid of ADP, or to such as arise from ADP itself?

Several problems can be solved by the introduction of library and information services. For one thing, it has been problematic to obtain information on research results into the administration. In Finland scientific publication is dispersed so that it is difficult to gather secondary information on research reports, and even the reorts themselves are not always esy to locate. Another major problem is the organization of information within the organizations themselves. It is still quite common for publications just to be amassed in some place, and in a half year's time nobody is able to find anything from the mass. The third thing I want to mention is that the expert knowledge of librarians and information offers could be used in developing publishing activites within the administration and in building up various data bases and information systems.

Administrative libraries and information services often originate in a casual project: there is a wish to organize the books, magazines and newspapers into a collection; Somebody needs a list of index terms; a sel;ective bibliofaphy on a certain subject is suddenly required; or a register of ongoing research is called for. This may start a process which leads to a permanent librarians being employed, or an information officer being sought, so that systematical services will be available. There is in fact much need for sevices in today's situation.

In Finland it also seems that the trend of working for the sake of collections is giving way to work based on the need of information. The administrative libarires mentioned above are extending and multiplying their information services. New administrative libraries which were started only in the '80's are based on information services, that is, they are set up on the basis of the type of information needed within the administration. This means that the collections are rooted in established needs. There is a great difference in libraries centered around their own collections and those based on the need of information. There have been discussion on this in Finland. Personally, I look at library and information services as one entity, of which both are an intergral part.

Library and information services as a function in IRM

Another matter which has lately come into the foreground is the need to relate library and information services to work being done within administrative agency and to it's other information & knowledge processing functions. Information resources management (IRM) is a well-known term in the business world. I use it to cover all kinds of information/knowledge processing functions in administration: registration and archives, ADP, information, research and investigations, translation work (Finland is a bi-lingual country), library and information services. Each of these functions is aimed to use information/knowledge as efficently as possible. They are all subsidiary functions: the employees have to master both their professional skills and the substance of the matter in question.

Such a relating of library and information services to other functions doesn't occur in research libraries or public libraries. Yet the matter has been discussed in information services of the private sector. But this discussion has not spread outside the business world in Finland. This means that the field is new to those working in libraries of the public sector. As I see the situation there is a danger of isolation of administrative libraries and information services, if they remain within the internal norms of libraries. They should try to form a general conception about what information is needed for and what is being done to it in administration. A general overview is also useful insofar as it will help to know more information sources. Information in administration is often searched from elsewhere than in books or other printed publications. Professional librarians and information officers shall also know those sources.

We ought to define the task of library and inforamation services within the totality of IRM. In discussion in Finland is has given the following characteristics:

- Organization of internal information sources and systematical maintenance of the order established;
- Acquistion of information from external sources;

– Participation in the setting up of various information systems in the basis of expert know,edge on search and description.

The last task describes the two area of expertise where librarians and information officers may be useful outside their "own" field.

Internal Information Sources – the IIS database of the Ministry of the Environment

The Ministry of the Environment is a new branch of government estblished in 1983. The personnel number some 220. It works with environmental administration nature conservation, physical planning and housing. The need for information extends over several specialist areas and branches of science. The information used comes from research, administration, voluntary organisations and popular movements. The Ministry also possesses much inforamtion and knowledge of interest to outsiders. Inquiries on various subjects are common.

The problematizing of the use of information is quite well developed in this organization. The Ministry is working on strategic development of its information systems both with regard to manual and automatic data processing. One of the internal information systems is an information register which will be used with ADP and covers all internal information sources. It is particularly intended for a tool for IRM functions.

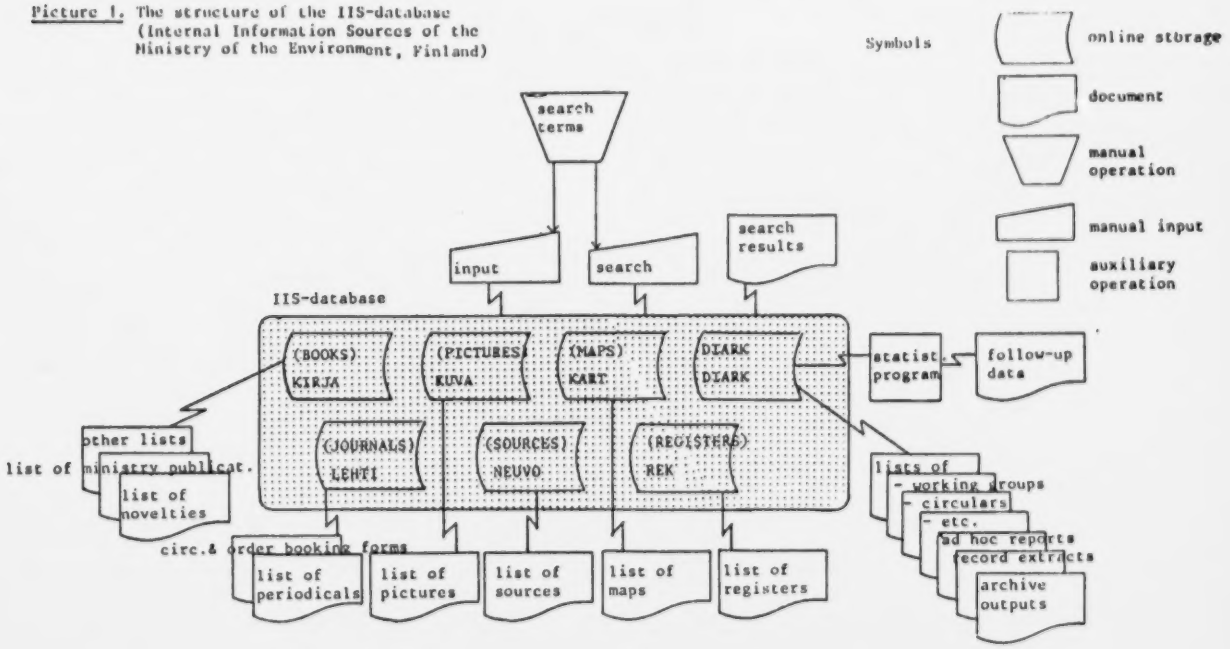
This IIS data base consits of catalogues of various information sources. Each of them forms it own file. The files and file outputs are shown in figure 1. Table 1 contains information on the files.

The ISS data base will not include articles; article indexing is very demanding specialist work, and there are good references data bases of articles in Finland. Research registers, or lists of current research projects, will be built up separately, as they are intended for public use also. The IIS data base is an internal system serving the Ministry and subordinate agencies.

Table 1. Information on files in the IIS database

	KIRJA BOOK	LEHTI JOURNAL	DIARK DIARK	REG REG	NEUVO SOURCE	KUVA PICTURE	KART MAP
Contents	List of books, reports and series in the library	List of magasines & journals to which the Ministry is a subscriber	Record of correspondence & letter files	List of registers at the Ministry and subordinate agencies	List of environmental information	List of pictures	List of maps
Volume							
- retroactive input	20.000 - 30.000	150	-	7 adp-reg:s 20 man. reg:s	100	?	?
- annual incr.	1.000	+10, -5	7.000	5	20	?	?
- volume in 5 yrs, approx.	25.000- 35.000	170	maximum vol. 3 x 7.000	40	200	hundreds	thousands
Timetable							
- test run	1988	1987	1987	-	-	?	?
- retroactive input	1988-	1987	-	1988	1988	?	?
- start	1988	1987	1988	1988	1988	199?	199?
Person responsible for storage	librarian	librarian	registrar, archivist, refendaries, secretaries	information officers	information officers	?	?
Output, publication frequency	list of novelties, 2-6 p.a. other lists as required	lists of magasines & journals annually lists for circulation & and ordering	archives registers every 3 years stickers for correspondence letter file exerpts deadline lists statistics	lists as required	lists as required	lists as required	lists as required

Picture 1. The structure of the IIS-database (Internal Information Sources of the Ministry of the Environment, Finland)



An intergrated information system

The ISS is an intergrated information system. At the beginning three methods were aimed for intergration: (1) a uniform external description, the format; (2) a uniform subject indexing; and (3) use of the same software and the same hardware. But it turned out that most types of material were provided with ready-made functioning formats so that the uniform external description was not required.

The method used for describing the contents is indexing, which is elastic enough to cover the numerous types of material. We can use two thesauruses in the Finnish language, one of which was partly worked out for this purpose. On the basis of experience it seems that a third thesaurus indexing the administration would be necessary. The existing ones are first and foremost intended for description of scientific material, so that they do not always fit in for use in the administration.

During our project one of the matters discussed most has been how to take indexing in use in registration and archival services. At least in Finland, the description of contents used in registries and archives has been a classification scheme for journals of correspondence. These schemes are alike shelf classifications. They contian both subject and formal classes, and their accurancy varies. A description of contents is thus new in this field. Many a word has been said for and against the necessity of indexing, and the division of work in indexing this material, Yet it has decided to use indexing for this material also.

This system will also contain free text search, which will facilitate the search for names, dates, and the like.

As far as hardware is concerned we are dependent on the overall decisions of the Ministry. On the other hand the project group has had a say when the hardware was selected. The software will be specifically intended for the ISS data base, but it will also serve other purposes witin the Ministry. We have worked out four pages of requirements on the program, which we find quite demanding. We have alsc located a problem of an intergrated system: while one of our main files mainly requires good input and output possibilities, another requires first class search possibilities. Very few programmes are reliable throughout.

The intergration between programme and hardware occurs in the user connection. Access to the IIS data base should be as easy as possible. Above all we want all material, regardless of type, to be available in the same manner. We expect that this may influence habits in information/knowledge use: if it is possible to use familiar material from the registry in the same way as less familiar library material, the treshold for using library material may sink.

This IIS data base is mainly maintained through the registry, the library and the informaiton service. From those points of view maintenance consists of working out various lists and catalogues with the ADP equipment. Yet a problem arises in the description of the vast amount of documents passing through the registry- there is not enough time. At present it seems as if this work would be passed on to refendaries, researchers and planners, not to those working within the registry itself. Another problem to do with the division of labour is the organization and listing of the extensive picture na map material. Neither the librarian nor the information officer have time to do this.

Users of the IIS data base

The IIS data base is planned for internal use in the Ministry of the Environment. The reason is that the contents are mainly of interest to these users. That means that personel within the Ministry, the subordinate agencies and the Provincial Government have access to it.

The most intensive use of the data base will occur within the Ministry. Ministry employees will use it daily. To date, all employees do not have terminal equipment or microcomputers, but the aim is to provide as many employees as possible with work stations. These will naturally be used for other purposes also, in addition to the IIS data base, but efficient use of the latter presupposes more than one terminal equipment per ten employees. The registry, the library and the information service may have continues connection with the data base.

Due to the extensive use of the data base, user education must be well planned. The IIS data base will, for a number of people, be the first ADP system they touch. So in connection with the user education, a number of prejudices against ADP in general has to be overcome.

From the user viewpoint the IIS data base offers a systematical means of investigation the inormation available within the Ministry. As compared to search of information by random methods from unorganized sources the IIS will definitely improve the situation.

Time table and resources for the IIS data base

The project was started in August, 1984, at the initiative of the Finnish Council for Scientific Information and Research Libraries. The project was aimed to produce a working model for other governmental organizations, too, how to organize the internal information sources in an administrative agency. It was a pioneering work.

The overall plan was finalized by early 1986. At the same time, a strategic development of information systems was worked out in the Ministry, the IIS data base forming part of it. The first file under work is DIARK, the registry material. It is familiar to a number of people, it is directly useful for all Ministry departments and personnels. The work plan was finalized by the end of 1986. A similar work plan for the library material is now being drawn up. The library material consists of some 20.000 volumes and 150 periodicals. It is now being organized, indexed and shelf classified for ADP cataloguing. A thesaurus of 1100 terms has been worked out during the project.

The equipment and program will be available towards the end of 1987 when the Ministry moves into new premises. The registry file is intended to be finalized even before this. The new registry system will be introduced during 1988 after a test period, and library cataloguing will propably be started in early 1988. The production of library catalogues will as far as possible be base on bibliographical records which are already in use in public ADP data bases. All material will be catalogued retroactively, which will propably take two th three years.

One planner has been busy with the project, and one information officer working at one of the Ministry's departments has done an important share of the work. The planner has been employed as the librarian of the Ministry of the Environment since spring 1987. The Ministry has no other professional librarians or information officers. The project group has been unusually active. It has comprised representatives from various Ministry departments but also external experts.

Utility of the project

Extensive information on the project has been disseminated both in written articles and in speeches. On the basis of demand for project reports and the number of approaches made from the outside it can be said that this type of a basic model seems to function well in the present Finnish administration. Several similar projects have arisen, some independently, some inspired by the model offered.

Within the Ministry, the IIS data base safeguard easy, quick and manysided access to information. This is useful for Ministry personnel with regard to replies to outsiders' questions also. When information is easily accessible, it is also more readily used, and the use of information raises the quality of decisionmaking, reports and investigations. Reporting becomes easier, which is of particular significance for registry work. It is possible to produce lists of matters currently under work, which is very laborious if done manually.

The IIS data base also enhances the possibilities of the Ministry to make an input into the network of libraries. It will be easier to inform other libraries of special books or material within the Ministry.

Limits to functions

I will round off by discussing the limits to the possibilities of administrative libraries and information services. To my mind, our main task is to provide information from various sources and in various forms those working within the administration, and to make it easier for outsiders to obtain information from the administration. This means that at least in Finland, totally new information systems have to be built within the administration and between different organizations.

So far, we have not reached concrete results with regard to offering services to outsiders. At least we cannot advertise our services, as long as basic catalogues and other tools are in their very early stages. Yet definite benefits may already be distinguished:

- It will be easier to inform outsiders of the sources of the information within the Ministry;
- Answers to telephone enquiries will be available more quickly and more reliably than at present;
- Besides this project, the Ministry also participates in the setting up of a research register on environmental matters for public use.

Within the administration, we should also work to make our colleagues use the information avaliable. This is a challenge: in administration, civil sevants are used to functioning using the book of law, the state budget, and orders from their superiors. Although new winds are blowing with regard to information sources, all bureaucrats do not find the above mentioned sources too narrow. So the civil servants have to be enlightened. Yet we must remember to respect the right of our colleagues to use, or not to use, the sevices we offer. We cannot force people to make use of information. The setup, in fact, offers extremes at both ends, and our professional skill is measured by how well we manage to compromise between the two poles.

One article about our project is written in Swedish:

Ylinen, Ann-Britt: Miljöministeriets interna databas och dess

utskrifter (The IIS data base of the Ministry of the Environment and it's ouyputs). Pp. 417-4198 in Information Resources Management. 6. nordiska IoD-Konferensen 19.-22.8.1985 i Helsingfors. Föredrag från konferensen red. av Harriet Lönnqvist. Samfundet för Informationstjänst i Finland. Helsinki 1985.

Other reports and articles are in Finnish.

49-ADM-3-E

LIST STAT: A bibliographical database containing information on statistical publications from the whole world

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and
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ABSTRACT

The purpose of LIST STAT is to collect information on all statistical publications produced in the Nordic countries and all available statistical publications at the libraries at the Nordic Statistical offices.

Functions as cataloguing, on-line information retrieval and interlibrary lending via electronic mail will be contained in LIST STAT.

The records in LIST STAT are catalogued according to AACRII and the format is a MARC-format.

LIST STAT will form the basis of joint and individual catalogues on paper and microfiche.

LIST STAT can be reached through the public networks from almost any part of the world.

Host for LIST STAT is I/S Datacentralen af 1959, Copenhagen.

1. About The Central Statistical Office Library in Finland

Before I start talking about ListStat I'd like to tell you a few words about the background of the organization I come from. Statistics library was founded in the late seventies of the nineteenth century as an integral part of the Statistical Office of Finland. It grew very rapidly because of the fact that foreign experience in the field of statistics was badly needed. Numerous exchange agreements were signed, and the library really had a status of being something extraordinary. As a curiosity I'd like to mention that the library was, in fact, a depositary for Russian statistics for a while. Some of you probably know that the concept of statistics was very broad in those days. For instance, various directories and reference works were very often called statistics.

The business idea of our library is that an information broker: we are serving the whole country with foreign and domestic statistical data delivered as fast and as economically as possible. We are using sources best suited to our purposes. They are mainly statistical publications, but increasingly microfiches, statistical databases and in future Cd-Roms, what ever. We are a library, of course, and we have standards and duties to serve as a member of the Finnish library network, too.

After this brief speech or 'commericial' if you don't mind, I would like to come closer to the theme of this lecture: the ListStat database.

2. Statistics as an object for documentation

2.1 The concept of statistics

Statistics is depicting and social phenomena in digits, tables and graphs. You can observe and tabulate any human aspect. So they say. Statistics always has a subject, time and variables. Variables are often called classifications. Some classifications are familiar to you all, I suppose. One of them is called ISIC – The International Standard Industrial Classification, which classifies all economic activites in decimal form. Statistics is about properties or values, not data on individuals. There are no names or indentification codes in statistics. They are rather summaries, totals and averages.

2.2 Statistical publications

Statistics was once a state secret and it still is in some parts of the world. History has changed it, however, from a state instrument to a business tool and this development has had some deep impacts on the publication of it. We can state four main trends in the development of statistical publications:

1. Development from monographs via thick and few annuals to numerous varied monthlies – even weeklies.
2. Trend to photocopies, miroforms and electronic delivery.
3. More rapid publication of results.
4 A wider audience due to more popular form of publication.

2.3 Statistical publications vs. other publications

Most statistics are being gaterhed, processed and published regularly. It is no wonder that the results are appearing in serial and periodical form. There is no statistics of this topic, but I would dare to claim that over 90% of all statistics fall in this category.

The bulk of all statistics is government sponsored and consequently labelled a 'government' or 'federal' or 'official'. In some countries there are only few organizations responsible for that; in some countries there can be a dozen agencies doing the job. All of you can imagine which type is ideal for the acquisitions. You can buy most statistical serials but not all even if they are not secret nor restricted. A lot of statistics nowadays is available but buried in the computer memory, magnetic tape archives or technical data dictionaries. It is even not offered for sale as other publications are. Now that paper is being more and more replaced by other storage and delivery media there is an emerging mass of statistical information poorly documented and difficult to get to. We might add to this that statistics have never been a piece of business of general book stores.

At the beginning gathering statistical publications was easier than nowadays. It was a custom to make exchange agreements in the late 19th and early 20th century. The progress is not always as librarians wish, anyway, because these exchange relations are now gradually fading away, unfortunately. Why? Commercial aspects have forced many organizations to cut down free copies altogether.

2.4 Documentation of statistical publications

The domain of statistics is rather wide but similarly structured from country to country. Every Scandinavian statistics library has its own subject classification, some have used even several codes. Finland has given each serial an UDC (Universal Decimal Classification) number and a code for subject country according to ISO (International Standard Organisation) plus a code for subject matter. The subject matter code is adapted from the United Nations classification of statistics. This has been the basis of ListStat subject groups which are shown in appendix 1. The cataloguing conforms to the international standards.

3. Searching and using ListStat database

3.1 Looking at the layout

It is always a good practice to have visual idea of your object or what you are talking about. Here we have a sample record of ListStat. It is reproduced in two formats. One is displayed in MARC- format and it is what the cataloguer sees and does. The other gives us the same output displayed in standard format. This is what the user sees on the same subject on his/her terminal.

In the MARC format we can distinguish the asterisks that mean the beginning of subfields. Fields are given in numbers in contrast to the standard format where the user is seeing field tags as initial abbreviations.

3.2 Fields that are searchable in ListStat

There are 21 fields and several subfields in ListStat database. This is what they are in a very brief form and order of appearance:

DImeans identification number with input country alphabet.

CT gives controlled terms. This is an United Nations classification of the subject matter of statistics in English (see appendix 1).

SC is subject country in coded form in English.

LA gives language in coded form. Three languages can be shown.

CC is for local classification codes.

TI for title,

AU for author,

CA for corporate author,

CF for conference

IM forimpressum,

SB for ISBN/ISSN,

SE for serial title(s),

NO means notes and includes former title(s), successor(s) titles and local notes of each country,

SD start date gives the content year and the last issue attached of the libraries' holdings,

FI first issue gives edition and numbers or dates of coverage of the first issue,

AB abstract is not included in this stage. It is possible to record

number of table, time series code and index terms. At this stage only index terms are possible,

FR for frequency,

ID issue directory gives date of publication, number of issue, first content year, last content year and time period within one year. This field is recorded only by Finland, but its coverage is fairly good,

AT article series is handy for article type statistics appearing in a series of constant title. AT is used only by Denmark.

LD location data gives library symbol, collection marks, and supplier code numbers.

3.3 Searching in ListStat

Searching ListStat is like searching any other database in bibliographic database hosts. You can use freetext search expressions if you like, but be aware of a mass of miss-hits or no-hits. In ListStat you are proposed to use two fields very often in your search phrase. They are subject country and controlled term.

The ListSTat host I/S Datacentralen of Denmark is using BRS (Bibliographic Retrieval Search) as its native search language. BRS is the search language of many other big international hosts, too; and it can be adapted to various dialects such as CCL (Common Command Language). On ListStat you can use CCL or BRS/Search.

ListStat is basically as multilingual as the world is. And it is hard to search multilingual entries online. Different languages approach the translation to English in different ways. They don't necessarily match. Use controlled terms to avoid false drops...

3.4 Displaying search results

There are seven formats available in ListStat. The default is number five as give in my examples. The standard display contains all available fields. Other display formats contain the following options:

Format one gives title, author, corporate author, conference, serial title, start date and issue directory. Format two gives controlled term, subject country, title, serial title, start date and issue directory. Format three is like format two including the language.

Format four is the same as the standard display except location data. Format five is the standard and format six is the short one including only title, start date and location. Format seven is used only for input (The MARC format).

3.5 Costs of using ListStat

The ListStat host I/S Datacentralen has no upfront start fee for its online customers. Searching ListStat costs 180 Danish Crowns per hour in 1987. This amount is considerably less than in other Datacentralen's databases. It is expected that the price will be somewhat higher after the trial period. Every new user is going to have free access time during the 30 first days in 1987.

4. Questions and answers – A future view

Now I would like to summarize my story and tell you the reason why we think ListStat is super and worth of developing more. First of all, the biggest reason to my mind is that it is a unifying, multinational link between special libraries in different countries. It seems to me that the statistics libraries of the Nordic Countries do have more common with each other than they have with other libraries in their respective countries. This is due to the nature and specialisation of their collections. Secondly, ListStat is genuinely unique: there is not a rival database in this field in the world.

Bibliographic statistical databases are not commerical in the sense that they would be "big business". Instead they have several functions and we would be glad if other countries could be our partners in this field, because in ListStat we want to cover the statistics of the whole world.

Then there is the question about "real" statistical databases and their relation to ListStat. Is ListStat a "statistical database" or not? My point is that at this stage the "real" statistical databases are rare, difficult to master and expensive to use. Their efficient use is restricted to trained specialists and economists. If we want end-users and librarians to get hands on statistics we can do it through ListStat in a two-stage process: first to search and locate an item and then to deliver the needed stuff by ordering it.

I am sure that time-series databases and Cd-Rom databases will change this situation very rapidly but only to a certain degree. There are always some countries and some areas that we can't reach because they are not covered by conventional electronic media.

Ordering statistical documents or paper copies of their tables will be a basic element in ListStat for the users. This kind of service has been implemented in some databases of Datacentralen.

A second addition to the database will be a thesaurus. The OECD Macrothesaurus is planned to form the basis of it. The need for a thesaurus is very imminent in a database so multilingual as ListStat. Further, it deserves to be used for more than just a union catalog: that is for information retrieval purposes.

One possible point of development is abstracting the table headings in publications. It was our original goal to do that but the idea was not economically possible.

A very attractive idea of an international cooperation was raised by Dr. Kullmer of Statistisches Bundesamt, Wiesbaden. He attended several meetings and tried to persuade more countries to join this project. The information basis would have been that of the machine-readable files of his library. This promising attempt was ruined by the fact that the German and Nordic cataloguing formats were not compatible.

48-ADM-2-E

The Library and Documentation Service of the Hungarian Central Statistical Office: Some methods and experiences in using bibliographical information in statistical activity

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ABSTRACT

The present study has been written on the basis of the paper: "The Library and Documentation Service of the Hungarian Central Statistical Office" published in Statiszikai Szemle, 1986. No.5.

The paper describes the historical development and the present activities of the Library and Documentation Service of the Hungarian Central Statistical Office.

The shaping of profile and tasks has been determined by the circumstances of its foundation: the Library has been part of the CSO, and its main objective was – and it is now likewise – the promotion of the work of the official statistical service.

At the same time, the Library is a public one, in the service of a wide range of users. Its holdings comprise statistical data publications, theoretical works on statistics, a great number of titles of periodicals, and deposit copies of publications printed in Hungary.

Its international relations covering some half a thousand institutions all over the world are very important, interlibrary exchange is a major factor in the continuous development of the statistical collection and in the acquisition of current titles as well, and besides, it helps to propagate the scientific results of Hungarian statisticians.

The services offered by the Library are manifold. In addition to traditional ones, it seeks steadily new ways of disseminating scientific information. Its publications comprise bibliographical compilations, different series on current economic and political issues, studies on the history of statistics and on historical statistics, statistical data sources.

The computerized information retrieval system proved to be an efficient tool in the bibliographical control of scientific literature. By now the number of records in the data base is rather important, so users can get more and more relevant answers to their questions. SDI and retrospective information retrieval services are offered.

In the future, the Library aims to develop its collections, to improve the services offered to users – in the first place to those concerned in statistical researches, and to reinforce its positions in the international exchange of informations.

The present study has been writtn on the basis of the paper: "The Library and Documentation Service of the Hungarian Central Statistical Office" published in Statisztikai Szemle, 1986. No. 5.

1. On the history and the tasks of the Library

In Hungary the official service of statistics, and accordingly the Central Statistical Office were founded in the year 1867. At the same time – in order to assist statistical services – a library and a collection of maps were also set up on the initiative of Károly Keleti. He considered, that scientific studies and empirical activities in the field of statistics, and development – as well as the preservation of a high level of statistics were inconcevable without the knowledge of Hungarian and non-Hungarian scientific literature and statistical sources. Development of national statistical service in Hungary, its international relations, and international activites of Hungarian statisticians have anambiguously

justified the conception of the founder. During the past 120 years, this scientific statistical library was of an extremely great importance, both in the development of statistics, and in promoting international relations – furthermore in making available in Hungary adequate statistical informations concerning practically all countries of the world.

From its foundation on, the Library – during some 30 years – according to its objectives and possiblities, carried out a relatively limited activity: it collected Hungarian and non-Hungarian scientific literature, and official statistical publications. By the turn of the century, the holdings came close to 70 000 items.

In 1897 there was a radical change in the life of the Library: the Act 35/1897 declared that the Central Statistical Office – in order to comply with its tasks – maintains a public library and a map collection. Therefore publishers were bound to give over a copy of their publications for statistical purposes to the Central Statistical Office. By this Act, the Library has been – from that time on – receiving and storing the deposit copies. Thus, the scope of its activities became considerably larger, for – in addition to statisical literature strictly speaking, the Library was given a copy of all publications printed in Hungary.

The expediency of supplying the Library with deposit copies was justified by practice, and this right – with minor modifications and corrections – is valid for the time being as well. Deposit copies constitute one of the bases of the information system, which is in connection with empirical statistical activities, statistical scientific research, and with information and processing work of the Library. According to the actual Functional and Organizational Regulations, the Library is a national research library of statistics, the centre of the library network of statistics, a depository and a public library. Within the scope of its activities, the Library provides, as completely as possible, the statistical literature published in Hungary and abroad for statistical pratice and science, and besides, there are in the Library scientific researches going on in the fields of the history of statistics and historical statistics.

Functions of the Library in the library network of statistics are important. Being the centre of the library network, the Library controls the Library of the CSO Demographic Research Institute, the Library of Computer Application and Service Co., the Library of the CSO Computer Center, the Library of the National Office of populations Records and that of the CSO Computer Technology and Organization Enterprise. As a central library of statistics, it supervises and helps – within the bounds of possiblity – the work of the above-mentioned libraries and coordinates their acquisition policy.

From the foundation up to the present, the organizational status of the Library, its supervision and administration within the Central Statistical Office, as well as its inner organization, were subject to various changes. A fundamental change in the life fo the Library has taken place at the beginning of 1956, when it was declared an independent organization with its own budget, supervised by the CSO. Direct control is exercised by a deputy-chairman on behalf of the president of the CSO, professional supervision is in the competence of the Ministry for Cultural Affairs.

2. Holding and interlibrary exchanges

The purposeful acquisiton policy, and the large number of deposit copies entering the Library during the past 120 years, has formed a collection of great value, and – at the same time – determined the structure of the holdings.

After the Liberation the stock has been increasing considerably. By the end of 1956, the holdings comprised some 280 000 volumes, and – in addition there were about 80 000 unprocessed documents and duplicate copies in the Library, that means a stock of 350-360 000 volumes or so. At the end of 1970, the number of the bookstock came up to 400 000 items. By the end of 1985 – as a result of the general stocktaking – it was possible to determine with precision the number of the stock of the Library: at present it totals to 552 000 items.

Annual average growth during the last 10 years fluctuated between 12 and 13 000 volumes. More than the half of it came from deposit copies, and the other half was made up of statistical works. Present financial means allow the yearly purchase of some 1500 books published in Hungary and abroad, and the number of subscriptions to foreign periodicals is more than 200. Besides, holdings are growing with the deposit copies of periodicals, books and other publications.

In the holdings, data and other publications of the Central Statistical Office represent an important part. They are all available in the Library, and are offered for interlibrary exchange. In the past years, we have received and sent some 2000-2500 statistical publications by international library exchange. In international exchange, CSO publications issued in foreign languages, or with translations of titles and headings of tables are of very great use. For the time being, the Library maintains relations with 420 foreign institutions. More than 60 percent of them are in European countries, but practically out relations cover all continents. 70 of our partners is to be found in socialist countries, and we have relations with 50 international organizations. Particular importance is given to relations with statistical offices of different countries and their libraries: by now the number of these institutions is more than 130. And so we have the possibility to receive regularly the most important statistical publications from abroad – in the frame of interlibrary exchange. Thus, for example, official statistical yearbooks are different publications of the most important countriesa are available – almost without exception – in the Library.

Our international relations consitiute a most important factor in the building up of our statistical collection, that comprises at present 130 000 items. This special collection is valuable because its comprehensiveness. That means, that the Library has statistical publications concerning almost every country of the world. On the other hand, historical value of the collections is of great importance: in most cases, official statistics are available from the beginning of their publication up to the present.

Within the holdings, the map collection of some 10 000 items and the collection of valuable ancient documents are of considerable importance. The latter is much used in different research works in consequence of its antiquity. Periodicals in the Library are important sources of current information. There are in the Library some 900 titles of periodicals – all deposit copies – published in Hungary – the number of periodicals arriving from foreign countries are alike, and about three-quarters of them are acquired by international exchange.

3. Some services and publications of the Library, and major characteristics of documentatiton activity

It results from the character of the Library and from the nature of the holdings, that in our Library we aim at kind of special harmony, that makes possible to fulfil some functions of public library, but at the same time, in our services priority must be given to statistical information. This latter is very important in promoting efficiently theoretical and empirical statistical work going on in Hungary. We must be set on a better utilization of the Library's valuable information basis in the work of administration of the economy and society, in solving problems, that arise in the field of economy and society, in scientific research, and – last but not least – in international outlook.

At present the Library offers traditional and other – partly computerized services. The former comprises the reading-rooms for books and periodicals, the lending and interlibrary lending services. Some data concerning the frequentation of the Library: in 1986, more than 30 000 users have asked for 42 000 documents. Besides, lending was important, too. Users can get library information from the classified, alphabetical and serial catalogues, and – on the other hand – from various – partly computer-made – lists and indexes. Experiences show, that 50-60 percent of users are interested in statistical or related literature.

We try to ensure a better utilization of books and periodicals in the Library in different ways. In order to give quick information on scientific literature, new acquisitions – first of all professional books – are listed regularly (monthly). On the other hand, regular control of scientific literature has been organized, that complies with the activities of the Central Statistical Office – thus persons and departments can get quickly and in the most efficient way the literature they are interested in, either in the original form, or in xeroxed copies. The importance of this work is proven by the fact, that – as a result of the regular control of special literature – we forward hundreds of thousands of copies – very quickly, in one or two days – to persons interested in practical and scientific statistics.

As a result of the regular control of scientific literature published abroad, we issue the series, "Surveys and Translations", that provides various informations – primarily on current problems of economy and economic policy – for the higher political and economic administration. From this series, 10-14 publications are issued every year. The series "Special bibliographies" promotes a better utilization of scientific literature, and one or two numbers are published yearly, in determined fields. For example, by the end of 1986, a selected, annotated bibliography has been issued: "Environment – protection and statistics", which comprised all Hungarian and non-Hungarian scientific literature and data sources related to the subject.

Among bibliographies, those of the Hungarian Central Statistical Office-publications, and of the works of great statisticians are of considerable importance. For example, in "Statistical data sources, 1975-1984" – issued in 1984 – all publications of the CSO are to be found. At present, we are working on the trilingal (Hungarian, Russian, English) version of the bibliography "Statistical data sources", which will cover all statistical publications issued in Hungary between 1945 and 1985 – described in the above-mentioned languages.

Presumably, this bibliography will be published by the end of 1987, and then – within the frame of our international exchange relations – we will send it to our foreign partners, thus providing an opportunity for them to have an appropriate view of the publishing activities of the Statistical Office.

Results of the researches on history of statistics going on in the Library are published in teh series "Papers on historical statistics" and "Studies on histoical statistics". There are one or two studies issued every year. In the field of historical researches of statistical character will be published in 1987 the first volume of the "Historical Gazetteer of Hungary", which – according to our plans – will treat – by counties – the most important socio-economic features of settlements in the 18th century, offering an important source for historical researches.

In addition to traditional library services and publications, there are other kinds of important documentation activities going on in the Library. Practically that means, that we realize the computer-aided bibliographical control of the entire literature on economics, statistics, demography and sociology in out holdings (books and periodicals), and we are developing continuously our computer data base. This documentattion work means in fact, that – on the one hand – we are processing "our" entire scientific literature entering the Library, and – on the other hand – we are processing in co-operation with the Library of the National Bank of Hungary the literature on finances published in this country and abroad. (After all, in 1986 900 titles of periodicals and 1085 books have been processed.) The fundamental principle of the bibliographical control of documents is that all publications to be found in Hungary and concerning a particular field be included, and – at the same time – the availbility in appropriate form must be ensured.

At present, bibliographical processing is carried out manually – according to specific points of view – onto input cards, half of the items have title entries only, and the other half is completed with short annotations in Hungarian. After appropriate controls and corrections, data are recorded and entered into the data base. Computer background is ensured by the CSO Computer Center, and the applied software by the TEXT-PAC batch-mode system.

The entry of records into the bibliographic data base has started some ten years ago, and by now it comprises more than 70 000 bibliographical records. The system of indexing includes 96 categories, more than 2000 keywords, and about 1000 cross-word references (see supplement), and experiences up till now prove that the actual software permits a rather flexible and selective information retrieval. Recently, the number of annual inputs was coming up to 10 000 items – part of them is prepared by the personnel of the Library, but experts from outside are employed, too – for a determined fee.

The computerized bibliographic data base offers practically two kinds of services: SDI and retrospective information retrieval. For the time being the services are free of charge for the Central Statistical Office and its organizations, as well as the Library of the National Bank of Hungary, but other users – from 1985 on – are imposed payement of appropriate fees.

The utilization of the computerized bibliographic data base is very important in empirical statistical work and in scientific research on statistics going on in the CSO. On the one hand, in the case of definite questions, we carry out computerized information retrieval in the related fields, on the other hand, in connection with determined activities and tasks, regular retrospective information retrieval is accomplished. For example, in 1986, the number of the SDIs concerning statistical activities was 163, and that of retrospective information 106. Since in the case of some themes the outputs included too many records, our experiences showed that restriction or rectification of questions was necessary in a number of questions. Following these modifications, results have met users' claim practically without exception, and there was hardly need for additional manual search, For external and internal users, and for the Library's reference service there were in 1986 more than 900 information retrievals executed, and the number of output records totalled to tens thousands: these data document – in our view – unambiguously the usefullness and efficiency of the system.

Our computerized bibliographic data base is used also for direct information purposes in the Library: in the case of given subjects we employ it to get bibliographical informations and to compile bibliographies of particualar fields.

Our experiences with the present data base are good, it is operating practically without break-downs for ten years now. At the same time, the batch-mode implies – to a certain extent – a limit to quickness, and that is the reason of the actual experiments which aim at the installation of the CDS/ISIS system. If these experiments turn out to be successful, the possibility will be examined to switch over to a new on-line data base system – in continuing the exploitation of the present one.

We think, that on the basis of our experiences in the field of computerized bibliographical information, there are possibilities to examine – supposing mutual advantages – together with libraries or documentation services of similar profile, the mutual exchange of certain parts of data bases or fields of scientific literature, in order to promote the exchange of informations, and the improvement of scientific information.

In addition to documentation activities, we are proceeding on the automatization of the working processes in the library, and in this respect – for the time being with experimental character – we examine the possibilities of using IBM PC for solving some questions of detail. In this respect, one of our important objectives is the computerized processing of the whole collection of scientific literature – some 130 000 items – so that we could ensure the quick and efficient utilization of this part of our holdings, both in practical work and scientific research.

After all, the main objective of the multi-channel bibliographical information retrieval and its utilization, which implies the use of different methods, is the efficient promotion of theoretical and empirical statistical activities: it should make possible to get the completest and most actual informations, and it should make available – in a quick and expedient way – the sources for the arising problems.

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National Art Libraries: Monoliths or Artels?

by

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National Art Libraries: Monoliths or Artels?

by Clive Phillpot.

Abdulaziz Mohamed Al-Nahari, in his study of the role of national libraries, published the results of a questionnaire which he originally sent to forty-one national libraries almost equally divided between developed and developing countries. There was a remarkable degree of uniformity in the replies. While the orders of priority of developed and developing countries in ranking the functions of a national library differed here and there, the last six functions that were rated most highly, by both, were:

> acting as the legal deposit library
> acting as the central collection of the nation's literature
> collecting foreign literature about the country
> producing the national bibliography
> collecting foreign literature by expatriates
> acting as the national bibliographic center. [1.]

If we consider this admittedly incomplete list, it is clear that one of its implications is that a single institution will carry out most, if not all, of these functions, and secondly that the collecting functions of a national library are the most important.

The idea of centralization of collections and services has been the conventional wisdom with regard to national libraries for some time. Ironically this idea has been advocated for developing countries in spite of the fact that many, if not most, of the developed countries exhorting the adoption of this model, do not themselves adhere to it. The principal reason for this might be deemed historical, in that by the time the breadth of activities appropriate to the concept of an active national library and bibliographic center had been refined, a variety of institutions had evolved in developed countries to take on some or other of these functions. Thus developed countries, even when they have a designated, or de facto, national library, rarely exhibit all

the potential functions of a national library at this one institution. Instead they are often obliged to attempt to coordinate national resources. This state of affairs has very often been regretted, and perhaps this regret has fuelled the desire of the developed countries to impose the centralized single-institution model, or monolithic model, on developing countries.

These brief remarks upon national libraries are intended to preface consideration of national art libraries. But the fact that we discuss the topic of national art libraries at all suggests to me that the model of a monolithic national library is inherently defective. For if this conception of a national library was appropriate then surely there would be no need for a national art library, since the monolithic model would be adequate for art - and for all other subjects. As soon as one expresses the need for a national art library, one also concedes the failure of the national library to provide properly for art. Yet another side to this argument is that support for an independent national art library is automatically support for a federal model for a national library. Instead of a monolithic national library, therefore, we can instead propose a confederation, or an artel, of national specialized libraries that together comprise the national library.

An artel was originally a traditional, informal association of laborers or craftspeople in Russia, who came together temporarily for the purposes of cooperation or collective work.[2] Although we will generally be discussing institutions, I would like to use the image of the artel to point to the fundamentally human basis of this form of institutional cooperation.

The principal reasons for the likely failure of the monolithic national library to adequately fulfil the functions that might otherwise be devolved upon a national art library are limitations upon size and resources. A national library that seriously took on this role would need vast numbers of specialists to comprehensively document the range of cultures, the range of epochs and styles, and the range of artistic media; and vast financial and spatial resources to cope with these and all the diverse languages and physical forms in which art, art ideas, and art information are communicated and stored. If one considers the differences of all of the specialized art library collections that exist in a developed country from each other, the difficulty of sweeping up all these differences into one department of one institution should be apparent.

So the need for a centralized national art library is clear? Not if you have been following this argument, for if the monolithic national library model is defective, why should not a monolithic national art library model also be defective? Do not the criticisms that have been levelled at one also apply to the other?

Not only would it be impossible in a monolithic institution to provide everything that a user could want, even in a fairly coherent, circumscribed area such as art, it would also be virtually impossible to duplicate the mechanism of collection building presently represented by the dispersed and diverse art libraries and visual resources collections in a country. For the collections in each of these institutions are shaped by the nature and mission of the institution, by regional characteristics, by the needs and interests of their users, and by the personality and background of the art librarian or visual resources curator. Furthermore, the administration of a single institution tends to

ossify over a period of time, or to develop idiosyncratic policies, as well as an idiosyncratic collection. This tendency can be compensated for when it occurs spasmodically among a wide range of independent institutions, but when the principal or only resource develops restrictive acquisitions policies, and even more critically when it adopts restrictive access policies, the user is severely handicapped and has virtually no recourse. Indeed whole classes of users may be seriously impeded in their search for information or inspiration.[3.]

The answer to the actual or potential problems that cluster around the monolithic national art library is to continue to apply the idea of the confederation right down the chain: from the national library to the national art library. Just as the national library would be simply the aggregate of existing national subject libraries, so the national art library would be the aggregate of existing art libraries. Diversity is strength.

An artel of art libraries is attractive as a form of organization for a national art library because it answers the criticisms to which the monolithic form is subject. There will clearly be some duplication and overlapping of resources (this paper is concerned solely with published items), however this is a virtue of the artel system. For, if one library in the artel cannot or will not grant users access to an item in their collection, or cannot or will not lend an item in their collection to another institution, the chances are that another library in the system will have it and can make it available.

When the national art library of a country is comprised of established independent art libraries and visual resources collections, this dispersed national collection will inevitably

be shaped by more people, with all their different sensibilities and user pressures, than could ever be the case in a monolithic institution. Furthermore, because of the decentralization of the national art library concomitant upon organization as an artel, its components will also be much more likely to collect uncommon items comprehensively at the local and regional level than could be done by a monolithic national art library operating from one geographic location. Indeed, one could say that a national art library artel guarantees the widest possible awareness of, and access to, the greatest number and variety of publications, and is therefore an essential facilitator of freedom of communication in art. Through this means every art library, however small, can become a living part of a growing national - and ultimately international - organism, thereby assisting each person, wherever they are, and whoever they are, to obtain the art publications that they seek.[4].

Abdulaziz Mohamed Al-Nahari's list of functions of a national library includes several important topics beyond those concerned with collecting, which, while not given equal priority by developed and developing countries, and not rated as highly as those already mentioned, are still considered important by both. We noted earlier that a national library was expected to produce the national bibliography and act as the national bibliographic center; in addition, the following functions were emphasized:

> developing and maintaining bibliographic databases
> providing access to the national library's catalog
> collecting foreign literature on a particular subject
> participating in the planning of national library services
> acting as a center for exchange of publications
> producing a national union catalog
> providing leadership to the country's libraries
> planning and coordinating inter-library lending.[5].

If we can, on this occasion, move directly to consider these

functions as they relate to a national art library, it does not seem unreasonable to expect an artel to perform all or most of them, in addition to the collecting functions. What is required is some form of coordination. There is no reason to think that a committee of representatives of the constituent institutions in an artel could not oversee these activities. While it is possible that discrete functions might, if necessary, be housed at larger or better-endowed institutions, many other matters might be administered without the need for physical premises other than those already used by a committee or subcommittee coordinator in the course of their daily work. In other words there is no need for a vast bureaucratic superstructure to administer the artel - indeed, such an apparatus would be contrary to its nature. Effective results will be best achieved through the cooperative efforts of the artel members, preferably taking specific responsibilities in rotation to guard against the institutionalization of particular ways of thinking and acting. The artel could then function organically.

With flexible and adaptable coordination of the work of the artel by representatives from its constituent institutions, especially with the assistance of automation and access to, and/or responsibility for, appropriate databases, practically all of the functions of a national art library can be performed better by an artel than by a monolithic organization. Furthermore, if there are still gaps in the artel's coverage, even with most of the country's independent art library collections included in the group, new members can be encouraged to join the artel in order to annexe new or missing subjects. Alternatively, existing members of the artel could volunteer to adjust their collecting policies in order to cope with subjects not previously represented

in the artel.

It should also be said that membership in the artel would be on a purely voluntary basis, as would participation in all of its activities. Any member would be free to cede from the artel at any time. In addition the confederation would be open to any art library or visual resource that wished to participate. The whole organization would exist not only for the mutual benefit of each institution but also to serve the needs of all the people.

At this point perhaps it should be noted that in some developing countries there may be an absence or dearth of sufficient existing art libraries for the artel model to be able to work (assuming that the developed countries' notions of art libraries are even relevant here). A temporary expedient might be to adopt the monolithic model, since the concentration of limited human and material resources in one place might achieve much in a short time, especially with the establishment of a prototype art library and visual resources collection for emulation. If then, developing countries adopt this model with full awareness of its deficiencies, they may in time be able to move to decentralize their country's resources and reap the benefits that an artel would generate.

After I had been invited to present a paper on national art libraries at this gathering, my consideration of the topic developed along theoretical lines as you will have observed. But as I set down more ideas, and as this paper grew, I became increasingly aware that my espousal of the artel was uncannily supported by a fully-functioning practical example. The artel that I have in mind is The Research Libraries Group, (RLG), and more particularly the Art & Architecture Program Committee of

The Research Libraries Group. Let me give you a brief sketch of this organization.

'The Research Libraries Group, Inc., is a non-profit corporation owned and operated by its members: major universities and research institutions in the United States.' 'RLG's automated information system, RLIN, combines data bases and computer systems to support [the Group's cooperative] programs.' 'In addition to ... broad programs ... RLG has developed specialized programs ... [including] art and architecture.' This particular program 'links the specialized art and architecture libraries in member institutions with important independent research collections in the same fields, including the nation's major museums. [The latter] join RLG as "special" members through the Art & Architecture Program.' [6.]

Approximately half of the Art & Architecture Program Committee members are representatives of the art libraries of "owner" members, while the other half are representatives of independent "special" member art libraries. This dichotomy has occasionally caused some friction, perhaps creative friction, as has the almost coextensive bifurcation into academic art libraries and museum art libraries. (There are a few institutions that have a different membership status, as well as a few that do not fit neatly into the academic or museum molds.) In addition the relationship of this molecular group to its parent body, RLG, has not been without some difficulties. While the Art & Architecture Program Committee has been encouraged, even nurtured, by RLG and its substantial functional committees, these forces have also blocked some of its initiatives.

Another factor which should be appreciated is that the special

members of RLG who participate in the program devoted to art and architecture have to be able to afford both to become a member of the group, and to pay for the use of the RLIN data bases, computer systems, and RLG support staff. This financial burden inevitably restricts membership of the committee to institutions that are fairly well-endowed. The danger of this group developing elitist attitudes towards art libraries that are not part of their magic circle is very real.

But what is significant for our purposes in this discussion is that the majority of the nation's larger and more significant art library collections are represented. (The art collections of the Smithsonian Institution's libraries being the most evident exception.)[7]. Secondly, this committee, generally speaking, sets its own agendas, with a minimum of direction from the parent body, and with virtually no superstructure. A liaison officer from RLG is appointed to the committee, while the chair of the committee is usually appointed alternately from either the owner members or the special members. While it helps immensely to have an intelligent and sensitive chairperson, virtually every activity of the committee that is specific to art arises directly from the concerns of the group of representatives - usually the chief librarians of the various institutions, or the art librarians of departments.

RLG's shared data base, which includes records of publications from all branches of knowledge as well as art, is the core of the Art & Architecture Program Committee's activities. It has been enriched by the current cataloging records of art libraries since the beginning of this decade, but in recent years has been given much more depth by some comprehensive programs of

retrospective conversion of older records. It is, in effect, fast becoming a national union catalog for art and architecture. Furthermore, these records can be searched by many more libraries than may be able to, or can afford to, join the organization.

There are two cooperative acquisitions and cataloging programs within the scope of the Art & Architecture Program Committee that also relate to the functions of a national art library. The first is an art auction catalog data base. This is owned jointly by three large museum libraries in conjunction with RLG, and they are assisted by two other large libraries in covering the major auction houses in the world. This data base, too, is in the process of being enriched by retrospective addition of older records. Recently a category of "participating" libraries was also introduced to enable other libraries to add their holdings of auction catalogs to the existing records, and potentially to add original records for previously unrecorded regional or local auction houses. This data base can also be searched by libraries who are not members of RLG.

The second cooperative acquisitions and cataloging program is still in its early stages. It is concerned with one of the problems most specific to art libraries, and most vital to art library collections, the bibliographical control of exhibition catalogs. The mission of the Exhibition Catalog Subcommittee of the Art & Architecture Program of RLG will illustrate the fact that a group of well-established independent art libraries that have come together voluntarily, and whose representatives tend to work with each other as in an artel, have already moved towards taking responsibility for some of the functions of a national art library.

The Exhibition Catalog Subcommittee developed out of

dissatisfactions of members of the Art & Architecture Program Committee. They found that when the RLIN data base was searched for cataloging records of exhibition catalogs that could be used either directly, or with minimum modification, by the searching library, the chances of finding that someone had already cataloged the item were still very low. In discussion it became evident that many libraries were simply sitting back and waiting for someone else to produce the cataloging copy for the seeming flood of exhibition catalogs. It was often the museum libraries, whose collections were especially rich in exhibition catalogs, that were doing much of this cataloging, while still tending to fall behind with the demands of their own institutions. Clearly this was an untenable situation for a group which initially came together in order to share the benefits of cooperative cataloging.

The beginning of a solution to this problem seemed to be to think nationally, and to invite each member to take responsibility at least for the rapid and full cataloging of the publications of their own institution. But in addition, to accept responsibility for the rapid and full cataloging of the publications of a number of other art museums or galleries in the United States, which were not members of the artel. Inevitably plans for cooperative cataloging will be preceded by cooperative acquisitions.

The scheme is expected to begin later this year. Members will first decide whether they can, or wish to, participate. Next they will select the institutions whose publications they would like to acquire, in addition to their own, then they will procede to catalog these publications fully, within one month of receipt. It will be evident to each institution not only what their individual responsibilities will be, but also which institution's

publications they can put to one side, knowing that cataloging copy will be quickly available from another source.

If this scheme is successful, the next phase will be to expand the coverage of art museums and galleries so that the publications of virtually all such institutions in the United States will be brought under control. After this it would be logical to attempt to divide up responsibilities for the acquisition and cataloging of exhibition catalogs produced by art dealers in the United States.

Further details and developments of this scheme can be reported later when there are quantifiable results. The reason for sketching even this much detail is to illustrate how a very diverse group of independent art libraries can work together to create and implement policies that might reasonably be thought to be the province of a national art library. Furthermore, this particular scheme appears exemplary because the solution of the problem that it is addressing is almost certainly beyond the capabilities of a monolithic national art library.

At the beginning of this discussion we established that one of a national library's principal functions was 'acting as the central collection of the nation's literature'. There can be no quarrel with such a goal, since collecting the publications produced within its own borders ought to be what a national library can do best. But this is not enough. Another function listed earlier was 'collecting foreign literature...'. This can be done mechanically, or intelligently, but hardly completely, even in well-defined subject areas. Consequently the establishment of national art library artels in every country, or national art library programs, is of international significance in every case because of the

supranational nature of art.

A complimentary activity to the development of national art library artels has been the recent growth of art library associations; these now exist in several countries and regions. Most of these organizations have grown up somewhat as artels, outside of, or independent of, other national bodies, and have been quite phenomenally successful in furthering the cause of art libraries and visual resources collections. Indeed, national art library artels presently nesting in other organizations could well follow their example, take the idea of free association to its logical conclusion, and move to become independent entities, perhaps in association with these same national art library organizations.

In conclusion, while advocating the artel model for national art libraries - and indeed, for national art library associations - I would not wish it to be inferred that art librarians or art libraries are any more independent of larger groupings than any other kinds of librarians, libraries, individuals or institutions. Rather, what I have tried to suggest is that the artel is a natural and effective form of organization that is peculiarly unacknowledged, but widely evident in many contexts, especially in the library profession with its pervasive and prevailing spirit of cooperation.

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PAPER BY ANTHONY ROLAND FOR THE IFLA 1987 CONFERENCE

A large proportion of this presentation consists of sequences taken from film productions from five countries.

FILM/VIDEO

ART IN FOUR DIMENSIONS - THE CREATIVE PROCESS AS RESOURCE

There is an urgent need for libraries actively to use films and videos on art. The use of one visual art form to interpret another entails great responsibility. This cannot be compared to the written word as one is using the original work of art itself with its inherent cinematic qualities. The film on art as an art form is a rare jewel, difficult to find but very easy to use. We shall see how it offers access to art in a way no book or exhibition can possibly achieve. Its use complements all other library uses and in fact enhances them because after being visually "emotionally" involved the spectator wishes to "know" more and makes greater use of the written offerings of the library.

In our extremely limited time I just wish to indicate some criteria for selection, ways of appreciating creative techniques and hint at the enormous variety of productions which can be used in many different ways.

The librarian's most common fault seems to be to expect a film or video to fulfil a precise purpose. This does, in fact, stop the librarian from appreciating the film's own achievement, in creating a new concept, a new way of seeing and feeling a specific artist's work. I would like to ask you to judge a film after, rather than during its screening.

Among the many criteria to be kept in mind when making a film on art, the one which I consider to be the most important is that the camera-work should not be imposed on a work of art, but, on the contrary, look as if it was the prolongation of the work itself, capturing the already existing cinematic qualities.

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Since, in this context, action is more important than words, I present sixteen short sequences from films conceived as works of art by eleven film-makers from five

Circle of Light

The entire film is made from original, square glass transparencies. A special shutter for the camera had to be built so that the visuals, including moving into close-ups, would remain in a square screen format. This makes it possible to respect the original proportion of the photographs. In my opinion, this is a major consideration in filming all the visual arts.

Degas Dancers

Photography was being used for the first time and Degas was inspired by its many compositional possibilities. I felt few people appreciated Degas' daring in cutting off the heads, hands and legs of his dancers and that it would make an exciting continuity theme for a film. Please note the way the camera movement leads from one picture into and around another, and how monochrome is used deliberately to emphasize the composition.

Toulouse-Lautrec

This is an excellent example of unpublished photographs of the artist being incorporated into a dramatic presentation of his art.

Thirdly, three samples showing actors and dancers as an integral part:

Janus

An actor is used to demonstrate our two-faced attitude towards the preservation and destruction of our architectural heritage and urban environment.

Man and Mask

This is an authentic recreation of Oskar Schlemmer's 1922 ballet that illustrated visually and in movement the Bauhaus ideas on the dynamic interaction of primary colours.

The Shape of Darkness

Here art is part of life and these Kanze dancers illustrate the use of masks in ceremonies that are an integral part of this society from Bamileke.

different countries. Nine of the examples are without narration and are therefore suitable for international audiences or the hearing-impaired.

Firstly, five brief examples of inspired camera movement:

Michelangelo

The Sistine Chapel - impossible to convey in book form, almost impossible on film, but here many problems are solved by the designing and building of a new film camera specially for this purpose. See the way the camera work performs acrobatic feats in guiding us through the painted architectural compositions, from the walls, over the cornices, onto the ceiling and back again.

Ecce Homo

The surprise of the high vaulting of a Gothic cathedral moving behind a polychrome Madonna and Child wood carving introduces this rare collection of multi-coloured Gothic sculpture.

Tassili N'Ajjer

On impossible desert sands film tracks and huge light reflectors are brought in by camel back to enable the film-maker to make a stunning approach to prehistoric rock paintings. Since the film was made many of the paintings have been damaged or obliterated.

Henry Moore, London 1940-1942

A slow, relentless camera movement leads past and through groups of seated and sleeping figures in these shelter drawings of Henry Moore, building up an atmosphere of uncanny tension. Note the international presentation: original music without narration.

Digging for the History of Man

This film-maker creates a different camera movement for each monument. This sample shows the continuing Ionian tradition of Hellenistic and Roman architecture. The camera work caresses the stone, "feeling" its proportions and sculptural qualities.

Secondly, four samples of the use of photography itself:

The Genesis of a Sculpture

By the use of multiple superimpositions the film-maker shows the various stages in the creation of a work of art from a block of stone. The spectator participates in the achievements and hesitation of the sculptor.

Fourthly, four samples of the use of intimate thoughts and ideas left by artists in written and visual form:

Delacroix

This example shows how tiny details can be most revealing. The self-portrait (which I discovered) has also a sketch of just one eye on the same sheet of paper. In this way the spectator identifies with Delacroix's vision.

Fernand Léger

Here the artist's diary is harmoniously synchronized with his art. Animation helps understand the constructive elements of his paintings.

Kathe Kollwitz

Her diary is used to hold us in a "vacuum", keeping us within her grasp and thus enabling us to accept the monumentality of her drawings.

Rembrandt's Christ

Here it is the delicate use of animation techniques that makes it uniquely possible to come close to the spirit of an artist. These techniques are the ones most abused by film-makers who apply them without reason, sensitivity or knowledge of the artist's work.

Many of the excerpts are from films which had music specially composed for them. The sound tracks are convincing proof of the value of Art in Four Dimensions. Although rare, the film on art as an art form is available to you all. A few talented and dedicated film-makers from all over the world have made this possible, often at great cost and personal sacrifice. Their remarkable achievements belong not only on your shelves but also in the hearts of the people that use them.

Video cassettes now make it economically possible for you to be in the forefront of making these treasures of treasures available to everyone. The library is the ideal outlet.

Bonne chance!

Excerpts were taken from the following films (also available on video cassette):

MICHELANGELO (70 mins., col., 70 mm., Italy) Dir: Carlo L. Ragghianti; Music: Johann Sebastian Bach; Awards: 'Exceptional Quality', 'Quality Prize', 'Outstanding Merit' Italian Government.

ECCE HOMO (9 mins., col., 35 mm., Czechoslovakia) Dir: Bruno Sefranka; Original music: Evzen Illin; Award: 'Merit of Honour' Bergamo.

TASSILI N'AJJER - Prehistoric Rock Paintings of the Sahara (16 mins., col., 35 mm. cinemascope, France) Dir: Jean-Dominique Lajoux; Original music: Maurice Le Roux; Awards: 'Gold Medal' Venice, 'Bronze Medal' Bilbao, 'Quality Award and Prize' French National Film Centre.

HENRY MOORE, LONDON 1940-1942 (12 min., B/W, 35 mm., France) Dir: Anthony Roland; Original music: Maurice Constant; Awards: 'Silver Cup' Salerno, 'Honor Award' Vancouver, 'Certificate of Honour' Leipzig, 'Special Excellence' Mannheim, 'Exceptional Merit' Yorkton, 'Quality Award and Quality Prize' French National Film Centre, 'Highly Commended' German Centre for Film Classification, 'Chriss Award' Columbus.

DIGGING FOR THE HISTORY OF MAN - Art and Architecture of the Babylonians, Sumerians, Hittites, Greeks, Romans and Sassanians (55 mins., col., 35 mm., Fed. Rep. of Germany) Dir: H. J. Hossfeld; Original music: Enno Dugend; Awards: 'Gold Ribbon' Berlin, 'International Status' German Government, 'Highly Commended' German Centre for Film Classification.

THE GENESIS OF A SCULPTURE (13 mins., B/W, 35 mm., France) Dirs: Olivier Clouzot & Julien Pappe; Music: Anton Webern; Awards: 'Mention d'Excellence' Cannes, 'Prize' Paris Biennale.

CIRCLE OF LIGHT - The Photography of Pamela Bone (32 mins., col., 35 mm., Great Britain) Dir: Anthony Roland; Sound: Elsa Stansfield and Delia Derbyshire; Award: 'First Prize' Cork.

DEGAS DANCERS (13 mins., B/W, 35 mm., France) Dir: Anthony Roland; Original music: Marius Constant; Awards: 'Silver Cup' Salerno, 'Chriss Award' Columbus.

TOULOUSE-LAUTREC (14 mins., col., 16 mm., France) Dir: Jacques Berthier; Original music: Pierre Spiers.

JANUS - Europe's Architectural Heritage - A Call to Action (36 mins., col., 35mm., Great Britain) Dir: Anthony Wilkinson; Original music: John Scott.

MAN & MASK - Oskar Schlemmer and the Bauhaus Stage (27 mins., col., 35 mm., Fed. Rep. of Germany) Dir: Margarete Hasting; Original music: Eric Fersti.

THE SHAPE OF DARKNESS - An Exploration of African Art (52 mins., B/W, 16 mm., France) Dir: Max Paul-Fouchet; Sound: includes African music.

DELACROIX (13 mins., B/W, 35 mm., France) Dir: Anthony Roland; Original music: Marius Constant; Awards: 'Silver Cup' Salerno, 'Diplome d'Honneur' Cannes, 'First Prize' Canada's International Documentary Film Festival Yorkton, 'Certificate of Merit' Vancouver, 'Commended' German Centre for Film Classification, 'Quality Award' French National Film Centre, 'Chriss Award' Columbus.

FERNAND LÉGER (14 mins., col., 16 mm., France) Dir: Jacques Berthier; Original music: Marian Kouzay.

KATHE KOLLWITZ (16 mins., B/W, 35 mm., Fed. Rep. of Germany) Dir: Herbert Apelt; Original music: Oskar Sala.

REMBRANDT'S CHRIST (40 mins., B/W, 35 mm., widescreen, France) Dir: Anthony Roland; Original music: Henry Barraud; Awards: 'Art Documentary of the Year' Assisi, 'Chriss Award' Columbus.

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The Art Libraries and Research Resources of the Smithsonian Institution

by

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The Smithsonian Institution is the world's largest museum complex, whose collections range from works of art and scientific specimens to everyday objects. Millions of visitors come to the Smithsonian's museums every year. The Smithsonian is also a major research institution with thousands of scholars working in the fields of art, history, and the sciences on the staff, and thousands more who come to the Smithsonian's museums and research facilities every year to study, exchange information, pursue their research and experiments, observe, and write. The Smithsonian serves a national, and increasingly an international audience, through its museum exhibitions, publications, grants and fellowships, symposiums, seminars, and workshops, libraries, archives, and other research resources.

There are ten museums in the Smithsonian Institution, including the Anacostia Neighborhood Museum, the Arthur M. Sackler Gallery and Freer Gallery of Art, the Cooper-Hewitt Museum, Hirshhorn Museum and Sculpture Garden, National Air and Space Museum, National Museum of African Art, National Museum of American Art, National Museum of American History, National Museum of Natural History, and the National Portrait Gallery. The research bureaus of the Smithsonian include the National Zoological Park, the Archives of American Art, The Smithsonian Astrophysical Observatory, the Smithsonian Environmental Research Center, The Smithsonian Institution Libraries, the Smithsonian Institution Archives, and the Smithsonian Tropical Research Institute. Also part of the Smithsonian, but under separate Boards of Trustees, are the John F. Kennedy Center for the Performing Arts, the National Gallery of Art, and the Woodrow Wilson International Center.

The Smithsonian Institution was established in 1846 by Act of Congress with the bequest of James Smithson, a wealthy Englishman, who left the American people a fortune of almost half a million dollars, stipulating that it should be used to create "an Establishment for the increase and diffusion of knowledge among men," located in the nation's capitol. Since then the Smithsonian Institu-

tion has evolved into an independent organization which conducts scholarly research, administers the national collections of cultural, scientific, and art objects, and performs educational public service functions, supported by funds appropriated to it by Congress, and with grants, gifts, and trust endowments. It is governed by a Board of Regents made up of eight government officials and nine citizen members appointed by a joint resolution of Congress. The Regents appoint a Secretary of the Smithsonian who is the chief administrative officer. It is important to note that the Smithsonian is not a political establishment. The Secretary of the Smithsonian is a scholar and not a politician. The Smithsonian is a public institution whose collections belong to the American people. If I were delivering this paper in the United States it would be subtitled: "Your Tax Dollars at Work."

The organizational chart of the Smithsonian appears fairly straightforward, yet as one historian of the Institution has noted, "the Smithsonian...exists in mysterious complication, if not medieval confusion." The libraries and related research facilities of the Smithsonian are administered in an idiosyncratic fashion. In the case of the libraries, there exists a large entity entitled Smithsonian Institution Libraries with centralized acquisitions and cataloging, that is a member of the Association of Research Libraries, but a few of the libraries of the Smithsonian are not part of or affiliated with Smithsonian Institution Libraries. Some of the libraries are funded by the museums that house them, some are funded by Smithsonian Institution Libraries, some are funded mainly by Smithsonian Institution Libraries with occasional assistance from the museums they serve, and some are funded by their museums with significant assistance from Smithsonian Institution Libraries.

For the most part researchers are not aware of this organizational arrangement. They are much more bedazzled by a mind-boggling array of resources to use. Much interdisciplinary research is carried on at the Smithsonian, where the great variety of collections lend themselves to cross-fertilization of ideas and methods.

The art libraries and art research resources of the Smithsonian are located in several museum buildings in Washington, D.C., and in one museum in New York City. Most of them serve a national audience through on-site use, and by inter-library loan, letter, and telephone. Many have automated records that can be accessed nationwide. All of them are open to the public all day Monday through Friday. Most have closed stacks, and most serve adults and not children. Letters of introduction are not required, but some of the smaller libraries and research offices request that researchers make appointments.

One might think that the art libraries together with related art research facilities that are housed in all the Smithsonian's national museums would together constitute "the national art library" but this is certainly not the case. There is no national art library in the United States, but rather a myriad of individual important art libraries found in museums and universities that are beginning to work together to coordinate their collections so that together they constitute a confederation of art libraries which serve a national audience. Yet while the art libraries and related research facilities of the Smithsonian do not constitute the national art library, most of them have a stated policy of serving as a national resource in their specialized subject areas.

While not all the art libraries are linked administratively, most of them enter their records in an automated bibliographic information system administered by Smithsonian Institution Libraries. Known as the Smithsonian Institution Bibliographic Information System, or SIBIS, it contains acquisition, cataloging, and circulation records. Of the art libraries, only the Hirshhorn Museum Library and the Library of the Freer and Sackler Galleries do not enter their records in SIBIS. All material cataloged since 1965 for the participating libraries, plus most pre-1965 records and most serial records are contained in SIBIS. The records in SIBIS are accessible outside the Smithsonian through OCLC, the Online Computer Library Center.

Reader response to the on-line catalog has been very enthusiastic. There

are a variety of search strategies available, including author, title, subject, call number, and key-word searches. The system allows readers physically working in one library to know the holdings in most of the other Smithsonian libraries. This has been particularly helpful for art researchers, since the art museums are not all located near each other, and not even in the same city. Two curators or visiting researchers working in the same subject area can now have access to many more books and serial titles, and in response to their requests the libraries send material between buildings by courier, inter-office mail, or by telex. electronic mail Art researchers working in interdiscplinary fields have also benefitted significantly from being able to scan the holdings of the science and history libraries of the Smithsonian.

With the on-line system linking most of the Smithsonian's libraries in Washington, New York City, and Cambridge, Massachusetts, coordinated collection development was the next step. In 1984 the libraries administered by Smithsonian Institution Libraries began drafting collection development policies that assigned collecting responsibilities. Meetings are regularly held among the branch librarians to discuss overlapping subject areas and ways to better manage our acquisitions budgets by cutting back on duplication. The administrators of Smithsonian Institution Libraries meet regularly with budget planners for the institution in order for the libraries to plan for anticipated additions or changes in the museums' activities to which the libraries must respond.

The time alotted to me for this presentation does not allow me to describe the history and collections of all the art libraries and related research facilities of the Smithsonian. I will be focusing on the libraries and research facilities for two subject areas, American art and sub-Saharan African art, because the libraries and research facilities for these two subject areas serve a national audience. They do so because the librarians, archivists, indexers, and art historians who administer them have certain goals in mind, namely, to attempt to be the central collecting agency for data on their respective subject both within the Smithsonian and to an extent nationally, to produce a

bibliography or database on their specific subject area that could be accessed nation-wide, to serve a national audience through inter-library loan or by providing copies of records free of charge, to provide indexing to periodical literature to supplement existing published indexes for their respective subject areas in response to a perceived national need, and collecting, preserving, and making available manuscript material relating to the country's art history.

Before I begin to discuss the research facilities for the study of sub-Saharan African art and American art at the Smithsonian however, let me briefly list the other art libraries of the Smithsonian. The brevity of this section of my paper is no reflection on the strength of their collections, but simply to say that they do not serve a national audience to the same extent as do the research resources in the Smithsonian for American art and sub-Saharan African art.

The oldest art library in the Smithsonian is the Cooper-Hewitt Museum Library in New York City. Founded in 1896, it contains 40,000 volumes on European and American decorative arts, textiles, wallcoverings, architecture and design, a picture collection of over a million images relating to the same subjects and the history of ornamentation and patterns, and an archive of the papers of several important modern designers. Its catalog records are entered in SIBIS and can be searched through OCLC. The Library of the Freer Gallery of Art and the Arthur M. Sackler Gallery originated in 1926, and presently numbers 40,000 volumes on the arts of East Asia, South Asia, and the Middle East, in particular Persia, Iran, Egypt, and Turkey. Its records were published in 1967 in book catalog form by G. K. Hall and in 1987 the Library joined the East Asian language program of the Research Libraries Group. A significant amount of literature on American art is found in the library of the National Museum of American History, which contains 165,000 volumes on American history and technology. Its records are entered on SIBIS and accessible through OCLC. Art subject areas covered by the library include graphic arts, textiles and costume history,

photography, numismatics, decorative arts, architecture, and interior design. Art research libraries exist in the Hirshhorn Museum and Sculpture Garden and in the Office of Horticulture. These are fairly young libraries whose collections are relatively small and designated at this point in time primarily for the use of Smithsonian staff. Much information about the arts of North and South American Indians can be found in the Anthropology Library housed in the National Museum of Natural History. Rare illustrated books and journals relating to the sciences and technology which are often of interest to art researchers are found in the Special Collections Branch of the Smithsonian Institution Libraries. The Museum Reference Center of Smithsonian Institution Libraries collects material on art museum history and practices. Last, but certainly not least, the Library of the National Gallery of Art is so varied and rich that it deserves to be discussed in a separate paper. Until recently this library did not interact with the other art libraries in the Smithsonian.

The National Museum of African Art is the only museum in the United States dedicated exclusively to the collection, study, and exhibition of sub-Saharan African art. It was founded in 1964 as a private museum and joined the Smithsonian in 1979. The Library of the Museum is one of the major resource centers in the United States for the study of the visual arts of Africa. The collection grew from 3,000 volumes in 1979 to its present size of 15,000 books and 280 periodical titles, and covers all aspects of African arts, including sculpture and decorative arts, painting, crafts, textiles, popular culture, architecture, rock art, and archaeological artifacts. It also has supporting collections of African history, ethnography, ethnomusicology, folklore, religion, archaeology, African retentions in the New World, as well as general information on the history and culture of African countries. Two hundred file drawers of vertical file material is of central importance to users. The holdings of the Anthropology Library supplements the collections in the National Museum of African Art Library.

While the Library is relatively young, its collection development policy states that it seeks to become the premier resource in the United States for information about African art. Particular effort has gone into acquiring African imprints. The Librarian, Janet Stanley, compiles a monthly list of new acquisitions that is distributed without charge to 400 individuals and institutions world-wide. She is also compiling an index to African art periodical literature and analytics for monographs to supplement the on-line catalog records of the library. These on-line records are available in SIBIS, and also accessible through OCLC.

The Museum of African Art has recently moved into new, larger quarters on the Mall in Washington, adjacent to most of the other Smithsonian museums, and many more visitors are expected. Already the Library is serving a larger audience of Smithsonian staff, plus an increased number of visiting scholars, students, and the public. Its location on the Mall will certainly increase the public's awareness of its collections.

Adjacent to the Library is the Eliot Elisofon Photographic Archive containing several thousand color slides, black and white photographs, films, and motion pictures.

The Museum of African Art Library is not participating in any cooperative acquisitions program with other libraries collecting in the area of African art, although the Librarian maintains contact with all of them. These include the Robert Goldwater Library at the Metropolitan Museum of Art and the collections serving the graduate programs in African art history at Columbia University, Indiana University, and the University of California at Los Angeles.

The resources for research in American art comprise the largest group of facilities for art research at the Smithsonian. Fortunately for the art researcher, most of these collections are housed under one roof. They include the Library of the National Museum of American Art and the National Portrait Gallery, the Archives of American Art, the Inventory of American Painting Executed before 1914, the Inventory of American Sculpture, the Catalog of American Portraits,

and various other indexing projects, plus slide and photograph collections. Researchers in American art also use the Library at the Hirshhorn Museum and Sculpture Garden for twentieth century material, the Library of the National Museum of American History, the Library for the Office of Horticulture, plus the resources of the National Archives and the Library of Congress that are easy subway rides away from the Smithsonian.

The Archives of American Art has assembled the world's largest collection of material documenting the history of the visual arts of the United States. It was founded in 1954. In addition to personal and professional manuscript material and letters, the Archives collects journals, notebooks, sketchbooks, business records, scrapbooks, photographs, pamphlets, and exhibition catalogs. While the scope of the collections cover the eighteenth century to the present, the chief strength lies in the nineteenth and particularly the twentieth centuries. Collections of papers are routinely microfilmed and copies of the microfilm are deposited in regional Archives offices located in Los Angeles, San Francisco, Detroit, Boston, New York, and the headquarters in Washington, D.C. The microfilm can be borrowed world-wide through inter-library loan. More than eight million items of original source material are available at present on microfilm.

The Archives seeks to acquire collections, but equal emphasis is placed on locating collections that are owned privately or by institutions, from which the Archives can request permission to film. Each of the regional offices of the Archives are collecting centers, and projects to locate collections that should be microfilmed are currently underway in Texas and Philadelphia.

Recently the Archives has begun to enter their records in the Smithsonian Institution Bibliographic Information System using the MARC format, and a grant has been received from the Getty Trust for retrospective conversion.

The Archives of American Art is housed in the same building with the National Museum of American Art (known as the National Collection of Fine Arts

until 1980) and the National Portrait Gallery. The two museums share one library of about 60,000 volumes which specializes in American painting, sculpture, prints, drawings, and photography, American cultural and intellectual history, and biography. The Library was begun in 1965 and for its first fifteen years it was administered by William B. Walker before he left to become Chief Librarian of the Watson Library at the Metropolitan Museum of Art. Bill Walker was particularly concerned with obtaining material on regional American artists and art museums, and information about private, museum, and gallery collections of American art. In additional to assiduously tracking down books, auction and exhibition catalogs, annual reports, magazines, and museum newsletters relating to American art, he focused special attention on the Library's vertical files, which presently numbers over 400 file drawers of material organized by artist and institution. It significantly supplements published biographical dictionaries on American artists. Over the years the Library's holdings have been strengthened by the transfer of valuable and often hard to find published material from the Archives of American Art once it has been reviewed for microfilming. The Library is the major art library of the Smithsonian, on which the other smaller libraries often depend. It functions as the central art reference library and the major source of art literature for intra-library loans within the Smithsonian. The Library's records are entered into SIBIS, and are accessible through OCLC.

In 1971 the National Museum of American Art initiated an effort to bring together records of American paintings in public and private collections throughout the world. To date 250,000 paintings have been recorded in a computerized index, entitled the Inventory of American Paintings Executed before 1914, with access by artist, title, date, owner or location, and up to six subject headings. It is an extraordinary resource. The staff enters records received from the owners without verifying the information and there is no attempt to impose name authority standards. The assumption is that it is better to have the data available, and to leave verification to a scholar. The emphasis is thus on gathering data and making it available in its raw form. The inventory staff has

relied extensively on volunteers and word of mouth, with direct appeals made to the public through local clubs, schools, public libraries, and historical societies. Simple forms are mailed to the owners of works of art who fill them out themselves. The project has brought many lost paintings to light and has helped to identify unatributed paintings.

The subject headings assigned to paintings in the Inventory have proven to ben immensely useful. Scholars of American landscape paintings can focus on depictions of various cataclysms, broken down by subheadings such as earthquakes, fires, floods, shipwrecks, storms, volcanoes, and tornadoes, while scholars of genre paintings can search twenty-two subheadings under the subject heading "genre", including bathers, circus, frontier, labor, picnic, trade, and urban. The headings for urban scenes are broken down by geographical countries and in some cases by cities.

Recently the National Museum of American Art has also undertaken to create a computerized inventory of American Sculpture. Anyone who writes to either the Inventory of American Painting or the Inventory of American Sculpture, or visits their offices in the Museum can request a copy of the print-out of the records by any access category.

A finite effort of the Museum has been the Index of Pre-1877 Art Exhibition Catalogs that was published in 1986 in five volumes by G. K. Hall. The Index records works of art listed in more than 1,000 rare catalogs of art exhibitions held in the United States and Canada up to the 1876 Centennial Exhibition, indexed by artist, owner, medium, and subject matter. Prior to this project, researchers of nineteenth century American artists had to be satisfied with indexes to annual exhibitions held only in Boston, New York, and Philadelphia.

In the same building with the Archives of American Art and the National Museum of American Art is the National Portrait Gallery, established in 1962 for the display and study of portraits of men and women who contributed substantially to the political, intellectual, social, and cultural history of

the United States, and for the study of the art of portraiture. It opened to the public in 1968. The Catalog of American Portraits is a research facility within the National Portrait Gallery that actively records portraits in public and private collections. More than 70,000 portraits have been recorded and approximately one-third of the records are in a computer-generated index with access by sitter, artist, medium, profession, and owner. Researchers can visit the Catalog's offices or request information by mail or telephone.

Measuring the effectiveness of the Smithsonian's resources for the study of American art can be done by examining the thousands of books and exhibition catalogs that acknowledge the libraries and research resources for their assistance. Every year numerous American art scholars return to the Smithsonian, or send their colleagues and students. Those of us who have left Washington for other parts of the country look forward eagerly to the occasions when we can return.

I hope that my paper has given you a sense of the scope and activities of the art libraries and art research resources of the Smithsonian. Certainly they are relatively new when compared in age with the other major art libraries in the United States, yet we do have a certain advantage: the Smithsonian's continuity of purpose. The Smithsonian was founded as an "establishment for the increase and diffusion of knowledge among men." Since 1846 it has devoted its staff and money to increasing our knowledge of the world and its cultures by identifying, collecting, cataloging, classifying, and indexing everything from butterflies to pianos, dinosaur bones, lace, rocks from the moon, fountain pens, portraits of Abraham Lincoln, and birds' nests. Interpreting and disseminating this information has been done with a national and increasingly an international audience in mind. In all of this, the Smithsonian has a long history of cooperation and sharing.

I hope I have also suggested to you that the Smithsonian is not a behemoth that lurches along to the intoxicating sound of its own voice, stepping on others toes and always expecting to lead the pack. The Smithsonian may be the world's

largest museum complex, but its financial situation is not extraordinary. Wisely, in the case of the art libraries and research resources, we recognize that our best contribution is to identify a need and try to meet it with our existing and very finite funding and staff. We don't lack for vision, but utopia was always envisioned as a community, and we cannot hope to built it without the combined efforts of other pilgrims.

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THE BBC DOMESDAY PROJECT: INTERACTIVE VIDEO IN THE SERVICE OF LIBRARIES

by

David Lee
Editor, PROFILE UK
BBC, London

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THE BBC DOMESDAY PROJECT: INTERACTIVE VIDEO IN THE SERVICE OF LIBRARIES

SUMMARY

The mammoth BBC Domesday Project videodiscs were produced during 1984-86 to commemorate a medieval survey of England. Communities were organised to provide text and pictures on their area, defined by a map grid, using computer discs. Two discs were made under the auspices of the British Broadcasting Corporation, one in map levels; the other concentrating on data which can be manipulated by computer into fresh forms at the user's behest. This disc was organised by a hierarchical classification, and contained texts and pictures as well as chart and mappable data. Both discs were fully indexed and made available for sale to libraries and others. Work continues on new technology and new discs.

THE BBC DOMESDAY PROJECT: interactive video in the service of libraries

David Lee, Producer (Videodisc), British Broadcasting Corporation

Background

The remarkable thing about the videodisc is its capacity to store and display so many types of material in such large quantities - not only 72 minutes of sound but also 650 megabytes of digitised data, two hours of moving pictures, 108,000 still pictures, on the two sides. Videodisc was the natural choice for Peter Armstrong, BBC executive producer, when he wished to create a product in imitation of the nationwide Domesday Survey of England set in motion by William I, the Conqueror. That survey ended in 1086, and the videodisc parallel was conceived in 1984, leaving two years to organise and carry out a major venture under the auspices of the British Broadcasting Corporation. The project entailed two discs, the Community Disc by schools and other local groups, and the other seeking national material, the whole presenting a fresh picture of Britain in the 1980s. Domesday Book was created for administrative purposes, as a record and instrument, the Domesday Project rather as a monument of its time, a tribute to the technology as well as a deep soure of fact and image.

If the videodisc is a powerful storage tool, interactivity is brought in by adding to it the micrcomputer. The videodisc player receives instructions from the user via the

micro. Librarians worldwide will be interested to know details of how the technology has been harnessed to a particular concept of handling information of all kinds, in Advanced Interactive Video (AIV), created for the Domesday Project, a fusion which has already led to initiatives elsewhere in the world. In this talk/paper the few drawbacks and comparative failures will not be hidden.

Community Disc

The Community Disc is map-based. There has been for many decades in Britain a standard map network, the National Grid, which divides the country on a metric basis. Using this in blocks of four kilometres east to west, by three km north to south, the ratio of the television screen, all 23,000 blocks could potentially be surveyed on a more or less standardised basis, the results incorporated on floppy discs, and these be transferred to the videodisc proper. In the event well over 9,000 blocks were covered by over 15,000 schools and other groups. The software enabled twenty screen pages of text and three pictures to be devoted to each block, plus the results of a survey of land cover and another of amenities - 67 facilities such as cinemas, breweries or banks.

Coordinators, largely on education authority staffs, made sure that coverage was good, but still many areas of Britain are remote and not surprisingly remained uncovered even by

the lone wolves we finally encouraged to participate. With more time we undoubtedly could have finished the job, for good publicity made our project well known. It caught the public imagination.

Booklets to teachers and to participants were prepared, and these with careful kits including computer manuals sent out. Only the BBC (Acorn) and RML micros were able to be used, these being the most common in British schools, and cassettes were available as well as 40 or 80-track discs. The results were checked for legal problems and technical faults, but no editorial control or correction of the language was exercised by the BBC; this was to be, and is, the voice of the community, the 'people's database'. The influence of technical requirements can be seen in the results. Pages tend to end on the screen rather than carry over, pictures have to be 'landscape' in format rather than upright, errors were made in amenity counts - 99 universities in one km square is rather unlikely. Some would-be providers in the end baulked at the task (though others did more than one block) and it is arguable that in urban areas the counts were almost impossible to complete, as the urban fabric is too closeknit. But in general the challenge was met with success, the BBC having been a leader in the introduction of micros into schools. The work was found educationally rewarding.

The choice of text and pictures is idiosyncratic but does generally present an interesting and useful picture of that small area (12 sq km) shown. Area, not community, for it is dictated by the 4 x 3 km format, and a town may be divided amongst several blocks.

The Community Disc is map-based, and proceeds in levels from the most general to the more specific. Level 2 shows 40 x 30 km (1:625,000 maps), level 3 the 4 x 3 block already described (1;50,000 maps), and in 70 major areas there is a level 4, a street map at 1:10,000 scale. One concept, that of level 5, 'special features' must be deemed a failure in practice, for very few were done. At most levels there are associated pictures (land satellite and aerial photos at levels 0/1/2) and texts. The equivalent for instance at level 2 to the community texts at level 3 was provided by the Automobile Association and by Geographical Association members. The whole of the country is covered - Isle of Man, Channel Islands, Northern Ireland - at one level at least.

If maps are the centre of the Community Disc - and the functions include walking with ease from map to map, in any of eight possible directions - there nevertheless is a subject system attached. On the basis of any map, keywords can be typed in and the relevant pictures or text retrieved. The amount of material called back is considerable in some cases - terms like FARMING or INDUSTRY for instance. To

follow up these references consistently would take great assiduity on the part of the user, but comprehensiveness is a virtue in a monumental undertaking of this sort. It is a fact that the original Domesday Book is still being milked of its secrets 900 years later. The keywords were assigned by the creators of the material, but additions were made in-house, and cross-references added, so that synonymous approaches by the user were catered for. There is also a full gazetteer of the place-names, some 250,000 in all, with direct access to the map where the name is unique, indirect access through lists if not.

Describing what the Domesday discs will do, without the system at hand, is not easy but amongst features are an extremely easy trackerball which operates the cursor on the screen. Two button control is available, 'action' and 'change'. Response time is fast. Full use is made of the function keys and the whole system can be operated by the keyboard, though the trackerball is standard with the system. Measurement of distance and area on the maps is a simple matter in metric or imperial units. Pictures have two levels of caption, short and long. Text and captions can be printed out. Help texts and demonstrations in sound and moving film are provided. A BOOKMARK facility exists by which a chosen place can be revisited with full system facilities at that point, not merely a still frame.

The technical problems to be overcome in preparing the

Community Disc were considerable but cooperation between the BBC and Acorn Computers Ltd. and Philips Electronics Ltd., the technical partners, brought success. Finance was provided by BBC Enterprises, the commercial arm of the BBC, the government Department of Trade and Industry, and Philips, with Esprit funding from the European Community for technical innovations.

National Disc

The Community Disc alone, as just described, is an incalculably useful addition to the library's armoury, enabling quick reference to maps at many levels, with associated pictures and texts. It was always the intention, however, to balance the community's view of itself with a more official picture, or to put it another way, to give people greater access to databases which were not normally in the hands of the general public.

The National Disc has been less well known than the Community Disc as public cooperation was not sought in the same way. Instead, an Editorial Board consisting mostly of senior researchers and academics advised on the content, and the editorial team sought this wherever it might be found, particularly in Government hands. One major source was the Economic and Research Council (ESRC) Archive at Essex University, which had been building up its data sources in the interests of research. Not that all on the National

Disc is data; text and pictures occur here as on the Community Disc, though from very different sources. It may be best to describe these materials here, before getting on to the greater complexity of the data. Pictures were obtained from picture libraries and agencies, companies and organizations, and as the result of a competition. Altogether about 20,000 pictures are included here (there are 23,000 on the Community Disc), in over 500 sets, with individual contents menus. The number could have been higher had time allowed, but it was important to ensure high quality, and technical considerations kept the numbers down - the handling rather than the capacity. Again there are two levels of caption, the photographer and date usually being in the fuller caption. The unit employed a team of about six picture researchers with a variety of experience and subject interests.

Text was a late addition to the National Disc, being chosen for subjects which lent themselves less to pictorial treatment, and were little representable by data. A small team of journalists chose this textual material, combing through journals and newspapers, and even books and reports, some 2,000 items being included. These are able to be printed through the system, as well as on screen, and there are many who regard document supply as a better output than screen reading. The textual material was typed on to floppy discs by the data-prep team or in some cases was transferred from an on-line textual database.

Also chosen late was newsfilm. The seven years of the 1980s were covered in moving film and sound lasting about an hour, forming side two of the National Disc, though indexed from side one. The film was, like data, text and pictures, indexed as described later.

It is the data which is the particularly valuable part of the National Disc, both in intrinsic contents and in the method of display, and it is the data which is particularly being developed further for future BBC AIV discs. On the whole, data in machine-readable form was chosen by the subject specialists, though some essential material was data-prepped specially for Domesday. Some of the data is displayed in chart form, bar charts initially, though changeable through the software to pie charts and line graphs etc. where appropriate. The screen lists variables which may be changed, and the charts quickly respond to these changes - sex, age, social class, income group, region and date are common variables. On the whole the figures are of the 1980s, rather than of a longer period, but the potential for displaying historical time series is very great. With chart data, there is the possibility of asking for values at a point in a line, of a segment of a pie chart and the height of a bar, of re-scaling axes, giving shortened headings in full, and so on. A wide variety of colours is employed to avoid monotony.

Data not charted is mapped. Some datasets in fact are available either as maps or charts, though under separate titles. The mappable sets, some two-thirds of the 9,700 total, may be either amenable to grid-reference treatment or to boundary files. Twenty-two boundary files were available in digitised form into which the mappable data may be squeezed. These are boundaries important in British practice, such as counties, regional health authorities, postcode areas. A mappable dataset is chosen from a menu, the map area is defined by boundary file or grid references and the two are matched on the screen. Both the background map and the displayed data file may be removed from the screen at will. A key to the values is displayed and the functions are considerable, chosen from the menu bar. They include the ability to display a variety of resolutions in turn, from one square kilometre upwards, to compare two sets at the same resolution, to add units together, re-scale values manually or automatically, to name units, and so on. Each data set is described in notes (TEXT) and in HELP demonstrations. Some of the descriptions could be better; the time constraint upon publication - 1986 being the 900-year celebration - allowing less writing than was desirable.

The data sets are particularly strong in the areas of population and demography, employment, health, education, and the social side generally, but are also good on the

environmental side. They may be weakest on subjects such as the arts or religion, where statistics are less forthcoming.

Indexing

On both discs a keywording system is used, typed by the user on the keyboard. The number of hits and the percentage of the disc examined are displayed, and then the first 21 are listed. Choice is made easily using the action button. Several keywords may be entered, and the listing will include items at the top which possess all those keywords, followed by those with just one or another of the keywords. The keyword system is not truly Boolean.

The National Disc has a further organization of its material, by a specially created hierarchy (CONTENTS). All the items on the disc were assigned to a place in this hierarchy and might be given up to four further terms, allowing the menu bar to show CROSS-REF where relevant. This hierarchy proceeds from SOCIETY, THE ECONOMY, CULTURE, and ENVIRONMENT, stage by stage until the individual item names are reached. There is a limit of twenty to the divisions at each stage, and to the item names held at the end of the branch. Each term in the hierarchy is unique. The whole CONTENTS enables an overview to be made of the

contents of the disc, necessary for the more serious user. In practice both the hierarchical and the keyword approaches are worth using even for the same search, owing to comparative limitations on the number of terms able to be used for each item. Each will reveal fresh material.

GALLERY, the state the disc begins in, is also a route to material, on a very selective basis. It is a cleverly created graphic with software enabling some texts, pictures and walks to be accessed whilst walking through the 'rooms'.

CONCLUSION

The size of the Domesday database in maps, text, pictures, film and data is enormous, the largest videodisc project so far. The use of photographs, which like the 26,000 maps are analog rather than digitised, gives the whole a more professional look than do graphics alone. The desire to test all possibilities in creating a worthy commemoration of the original Domesday Book has ensured this, though as work proceeded, fresh ideas presented themselves for further exploration. After the publication of Domesday in November 1986, the BBC created the Interactive Television Unit to further the work, and this continues. It is worth bearing in mind that the BBC is mainly a public service broadcasting organization, and that the relationship between this and the publication of videodisc is a vast and complex area to be explored. Meanwhile the Domesday product has passed from

the developers and editors to the sales and marketing team, albeit at a price which seems high in comparison with that originally hoped if cheap in terms of the amount of data available. Such is the price of pushing ahead with new technology. Amongst buyers naturally are libraries, public, academic and special, who seek to learn the contents of the Domesday discs and harness the machine to the service of their users. Other buyers are found in the education field at all levels, and in business and commerce, but in practice the range of purchasers is very wide. A User Manual is helpful and a Data Handbook is in preparation, something which time and schedule did not permit before publication of the discs. Size of material handled was a problem, and certainty upon just what was to be included. The planning and scheduling of editing and production was nightmarish; crises did occur. Sources of material are indicated (request TEXT when looking at data sets) and described. The videodisc, even interactive and fully indexed as this is does not eclipse the book. The convenience of the latter is so great that it is unlikely that its obituary can yet be written. But the videodisc can enable such attractive and vivid displays of huge amounts of material of all kinds, in a way the book cannot allow, at the user's discretion. He or she will sometimes be making screen comparisons which have never been made before. Educationally, Domesday is a miracle to its users.

The computer software on Domesday is incorporated in the

disc, and it needs no further floppies. Fresh material is, however, on the way, to enable the user to add his/her own data to interact with that already there. It is hoped also to produce software to allow the mapping of resources, i.e. the placing of icons on the maps, where the user wishes to place them.

To the present audience I must end by asking what Domesday means to libraries. I have laboured the point of the size of the base in data, pictures etc., and it will be clear that new ways of displaying and handling this material are amongst the most important things we have developed. The question may still ultimately be asked: is the set of videodiscs now offered valuable in itself. Librarians I am sure will reply yes, for they are able to use Domesday in so many ways. They will also add that they hope the discs will be updated. At the time of writing it seems unlikely that the softer material of the Community Disc will be updated, or even completed, for it was a costly exercise to go out to the community, particularly with a time deadline. It is expected that the maps and data will be added to and updated. The 9,700 data sets will probably be reduced; not all are equally valuable. Much of the material we included is subject to copyright of course, and from the producers' point of view can cost rather hard money. The ITU has

embarked upon a programme of videodisc production, but is keeping a watchful eye on new technological developments. The quality of the videodisc at present makes it the best carrier of varied data in one source, and librarians have been quick to appreciate this.

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Libraries, documentation and information service offices in public administration with special reference to the Netherlands: present and future outlook

by

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Libraries, documentation and information service offices in public administration, with special reference to the Netherlands: present and future outlook.

Ladies and gentlemen,

I should like to take this opportunity to examine a number of developments relating to special libraries, in particular administrative libraries, and to consider whether such institutions still have a future. Is the situation in the Netherlands unique or are conditions in my country of a more general nature and indicative of trends elsewhere? On the other hand perhaps the sketch I am about to draw will depict a situation which is already over and done with in your country.

To date, little research has been carried out in the Netherlands on the workings of special libraries. It is possible, therefore, that the personal impressions expressed in this paper may raise more questions than they answer. So much is happening at the moment both in the field and outside it that it is difficult to discern general trends or to make definite predictions for the future. There is another problem, too, which we may compare with the perception of colours. The effect of a colour, and indeed the viewer's perception of it, are largely determined by the colours seen in relation to it. The same applies to an appraisal of libraries in a particular country. The cultural context, prevailing economic conditions, the country's traditions, the extent of technological progress, the infrastructure: all these are factors which help to determine the development of a national network of library

facilities. This means that special libraries or administrative libraries do not develop in isolation; they too are dependent on the factors I have just mentioned. Of course, developments in other types of library, such as academic or public libraries, strongly influence administrative libraries. Indeed, interaction between the various types is on the increase, a point to which I shall return later.

Administrative libraries

As it is increasingly difficult to define the different types of library with precision, it is perhaps appropriate here to identify a number of generally accepted characteristics of an administrative library. It is a library that supplies documentation directly to central government, it forms part of a government ministry or department and its subject matter is by definition confined to the policy area covered by that ministry. Its objectives are in line with those of the larger organisation. The users of an administrative library and documentation service are often those who fund it. This gives rise to a hierarchical arrangement whereby the upper echelons of the organisation pay for the services they require. The relationship between user and library has a pronounced effect on the way an administrative library works. In this case the user is not in a subordinate position, waiting to receive favours. On the contrary, it is the users who have the power to exercise their rights, both in terms of quality and, for example, as regards the speed with which service should be rendered. This has significant consequences for any library and documentation service working in a framework of this kind.

Another feature is that the questions asked often concern the actual content of the material. In other words, the source in which the information can be found is of secondary importance, and the truly important thing is the information as such. It is irrelevant whether the facts may be found in a book, a periodical or a computerised databank. The user is primarily interested in the information itself, although of course the source is significant to some extent, for example to assess the status and authority of the information and whether it is up-to-date.

Cooperation

As stated earlier, special libraries and documentation services do not develop in isolation. Administrative libraries are particularly dependent on other libraries if they are to operate effectively. This involves cooperation both inside and outside the larger organisation. The basis for internal cooperation is the goal of the organisation as a whole. In this the library and documentation service has an important part to play by supplying information to assist in policy preparation. If it is to operate effectively it must work smoothly with the information and records departments of the organisation, both of which can supply information needed by the library to answer questions. The exchange of information, where necessary, can also be a valuable form of cooperation in this regard. Reciprocity is also the basis of external cooperation, a good example being inter-library lending.

For the last few years a number of computerised library and documentation services, in various government ministries, have been working together under the auspices of the Netherlands Ministry of Home Affairs. Their databanks are housed at the Government Computer Centre in Apeldoorn and can now be consulted by means of the Stairs package. Each ministry is responsible for its own computerised literature databank, which contains information which is open to the public and is drawn from publications in the ministry's own collection. In general the available data consist of catalogue entries of monographs and periodical articles, abstracts, key words and UDC classification numbers. In addition, as you are aware, every word which has been fed in may be called up. In this way a vast store of information has been created relating to the fields covered by the government departments involved, namely: the Ministry of Home Affairs, the Ministry of Economic Affairs, the Ministry of Education and Science and the Ministry of Welfare, Health and Cultural Affairs. Recently, too, the databanks of the Ministry of Employment and Social Security, the Ministry of Agriculture and Fisheries and the Ministry of Housing, Physical Planning and the Environment were transferred to the Government Computer Centre. Added to all this is Parliament's database (PARAC), which makes it possible to retrieve not only documentation from published work but also parliamentary papers and proceedings, parliamentary questions, legislation and press documentation. I am sure this will give you some idea of the wealth of information that is now accessible on-line.

In 1986 the Ministry of Home Affairs published its DIS plan, the theme of which was cooperation and coordination over the field of documentary information provision. The plan also was based on the principle that computerisation would be introduced throughout the civil service. Here, too, cooperation at various levels and between different types of work is of prime importance. The bill concerning the Advisory Board on Libraries and Information Provision (RABIN), which was passed by the Lower House of Parliament in June of this year, is also concerned with the integration of library and documentation activities. It will transform the former Libraries Council into a wider-ranging government advisory body covering the field of information provision as a whole. Training courses in library and documentation work have also been reorganised and are now provided by much larger institutions. Regular consultations with professional librarians have begun.

Another form of cooperation is that with the National Central Catalogue (NCC). The stocks of the departmental libraries have been entered in the NCC and many of these departmental libraries are linked to the central catalogue in order to facilitate inter-library lending in the Netherlands. I should also like to mention PICA, the Integrated Catalogue Computerisation Project, which aims to develop and maintain a country-wide information network for libraries and related institutions.

Computerisation has given rise to new methods which administrative libraries themselves may use for the benefit of

others but which will also change the ways in which third parties - i.e. the users - use the libraries.

Changing use

Computerisation has considerably improved the process of storing and transferring data from published works. The information available is more complete and it can be made available more quickly than before. As a computerised databank can be consulted at a distance, users no longer have to go to the library in person but can consult their own database or others by means of terminals in their own offices. It is clear that this situation has immediate consequences for the working methods in a special library. If a user is no longer restricted by the limitations of the collection in his or her own library, but can use the same terminal to track down material in other collections, that particular special library will be used increasingly as an instrument in inter-library loans.

The library staff act as intermediaries in another way, too. The knowledge and experience they gain from frequently consulting databases at home and abroad help to create a body of expertise which is of great benefit to the user, particularly if such expertise is partly derived from building up the library's own databank. Staff in libraries and documentation services seem to have a good future mapped out for them as the human intermediary between demand and supply or between seeking and finding information.

In addition, changes in use take place because civil servants delegate more complicated assignments. It is often difficult for civil servants to find out where certain information is to be found. The task may lie outside the civil servant's own specialist field, while the area where data should be found is often in a state of flux. Reorganisations or amalgamations of institutions and rapid progress in different disciplines make it difficult for the occasional user to gain a clear idea of the facilities available, let alone keep up to date in this respect. The importance of obtaining information at great speed is often an additional factor here.

An ever-growing awareness of costs is another significant reason for the change in the way administrative libraries are used. This awareness constantly raises the question of whether certain activities should continue to be carried out, and if so, whether they could not be done more cheaply by others. Such questions necessitate a review of library operations. There is one immediately obvious solution. More than before, it will be necessary to delineate the subject areas in which material is to be collected. If this is decided after consultation with other institutions the results should be widely published. Actual or potential users are entitled to a clear picture of the service to which they put their questions, so that they can judge in advance if the answer is likely to be an appropriate one.

The review should also carefully consider whether it is possible to continue to answer the questions of new user groups. To take one example, as part of an experiment

government databanks were made available to a number of public libraries. The public may now make more use of information concerning government policy. Policy-makers will have to decide if this should lead to an extension of the activities of administrative libraries. To date, civil service databanks have been concentrated at a central point, the Government Computer Centre in Apeldoorn. The development of CD.ROM and CD.WORM affords the prospect of new methods which are cheaper than on-line retrieval. This development will require more decisions to be made in the future.

The last aspect of these changes in use is that from now on special libraries will have to adopt an approach centred on demand rather than supply. In other words they should become more market-oriented than product-oriented.

In his excellent book "Planning the Administrative Library", David Overton painted an emphatic picture of what lies ahead for administrative librarians. Although his words were written in 1983, they may apply with even more force now. I quote:

> "Administrative librarians have a continuing task of educating their departmental heads, their establishment officers, their works ministry heads and others with whom they come in contact, on the value to the department of an effective library service". Unquote.

The changes taking place in the profession and in the working methods of a particular library or documentation service should be made known to the appropriate authorities, namely senior management in the organisation. This is a prime responsibility for the library and documentation service,

particularly as many of the changes may not be immediately obvious to an outsider.

The future position of a library and documentation service is being largely determined at present. The important factors are not only the financial resources which are available now but also the present status and image of the service and the extent to which it forms part of a network of information facilities. Of still more importance, of course, is a general approval of the objectives of the organisation to which it belongs. Whatever changes may take place, what distinguishes an administrative library is its role in that organisation. Other activities and functions are and will continue to be secondary, although it is true that a library can play its role in the larger organisation only if it is able to include other activities in its work.

There is not very much research on special libraries available in the Netherlands. An article by Michael D. Cooper, entitled "Projections of the demand for librarians in the United States", which appeared in the Library Quarterly of October 1984, states that, even by the most pessimistic projection, the number of special librarians required will rise by 1990. If the prospects for special libraries are to be good, greater advantage must be taken of the genuine scope they offer. The same is true of new opportunities such as an efficient SDI service. Let me give another example. A library which has a good collection of material in hard copy and computerised access to its collection is in a strong position to face the future. It must also fulfil certain other conditions, and I

should like to conclude by listing some of them for you:

a. It must be possible for users to ask questions "from a distance" and find answers for themselves should they wish to.

b. The library and documentation service must form part of an extensive internal, national and perhaps even international information network. The exchanges of information referred to earlier will be for the benefit of users.

c. If the user wishes, the staff should be involved in processing questions. The user should then know that he or she has been understood and feel confident of receiving a good answer to the question.

d. The staff should receive a high standard of professional training and should be familiar with the relevant subject areas. They should receive appropriate financial reward.

e. If these conditions can be met - even if only partially - it is necessary to stress, with an eye to the future, that the available funds are being spent effectively. An active public relations policy can be of assistance here.

Ladies and gentlemen, when I think of the ideal administrative library of the future I think of someone like the perfect colleague, someone I enjoy talking to, someone whom it is easy to consult about problems. He or she is always ready to help, soon produces a good answer to the original question, and may even supply additional information that might come in handy. I wish you all such a colleague and such a library.

Thank you.

Abstract

A.G.A. Staats (the Netherlands)

Libraries, documentation and information service offices in public administration with special reference to the Netherlands: present and future outlook.

The paper outlines the position of special libraries, with particular reference to administrative libraries in the Netherlands. Cooperation with other libraries and institutions is important and will become even more so. Developments such as computerisation are changing the way special libraries are used, thus rendering a review of their operations necessary. If administrative libraries are to maintain or improve their current status - which in fact is not bad - they should meet a number of conditions. These include cooperation arrangements, staff training and an active public relations policy.

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